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THRO' TH<sup>E</sup> MANY YEARS THAT THIS WORK  
HAS BEEN IN PREPARATION





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M E D A L S  
AND  
M E D A L L I O N S  
RELATING TO  
A R C H I T E C T S

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MEDALS  
AND  
MEDALLIONS  
RELATING TO  
ARCHITECTS





## INTRODUCTION

**M**ANY years ago I began collecting personal medals and medallions. The interest in those of architects is an outgrowth of that earlier beginning. As this subject has never been treated comprehensively, it seemed desirable to publish not only my own collection, but also such other similar medallic material as has come under my notice, and it has been my ambition to make my work not merely the standard in this special field, but a useful contribution to numismatic literature in general.

The determination of just what material comes properly within my category remained indefinite for a long time. My first decision was to confine it to those medals and medallions upon which the architect's features are portrayed, or those upon which the commemoration of the architect is an essential part of the medal. In a number of instances, where there is a medal with a portrait, it has been thought well to include in the body of the book other medals on which that architect's name is mentioned but not featured, and which would otherwise have been omitted. It has been difficult to draw a sharp line, and therefore, some which do not seem to belong properly in the above-mentioned category are included in the Appendix. In certain cases, as of Brunel, Fowke, Michelangelo, Montgolfier, Paxton, and some others, medals will be found which, though they commemorate the individual but indirectly, are included to round out the series and to make the work more valuable for purposes of general reference. Medals of award, as the term is ordinarily understood, have been omitted.

The term "architect" has been used in a broad sense. It has not always been possible to differentiate between architects and sculptors, or between architects, military architects, and engineers, so that names may be found which under the strictest of classifications might have been omitted; nevertheless their qualifications have been such as to warrant their being included here. Medals will be found which bear the portrait of an architect although he may be better known for some other activity, as for instance Brunel, in connection with the Thames Tunnel; Dürer, Raphael, and Rubens for painting; Zelter for music, and Montgolfier for his success with the balloon. There is also included one whose name is rarely associated with the realm of architecture, but who has nevertheless left behind many evidences of his skill in this art: Thomas Jefferson, third President of the United States.

From the outset it will be apparent that anything approaching a complete list is impossible, and in contrast with writers of many present-day monographs, the author has not had the benefit of an earlier compilation to use as a basis. As many medallic portraits bear no indication which gives a



clue to the profession of the individual, the difficulty with which their identification is attended will be obvious. Frequently, too, the issue is small, rendering remote the chance of a specimen coming under observation.

The medals in the collection, as well as a large number of others, are illustrated, the majority at their true size; some, due to their excessive module, are reduced.

In assembling the illustrations on the plates it was deemed essential to make the arrangement as pleasing as possible, and for this reason it was not always feasible to place them in their numerical relation to each other. In addition, many medals were received after the plates upon which they would have been placed had been made up, a contingency unavoidable in a work of this magnitude. Where no illustration appears the reader is referred, wherever possible, to some work in which he will find a reproduction; when neither the medal itself, a cast, nor a photograph has been obtainable, the description has been taken from some other work. In most numismatic books which have been published during the last half century, the data are reliable; in earlier works, however, and in sales and auction catalogues, such is frequently not the case, nor do casts or photographs always reproduce clearly. Where the information has been derived from these sources, errors may have crept in, and for such an apology is herewith offered.

Study has been given to the identification of initials or incomplete signatures of sculptors, which is often important from a numismatic point of view and is helpful in the ready attribution of medals. Much care has been taken to differentiate between the words "same" and "similar"; where the latter is used, a variation will be discovered by a comparison of the illustrations. The difference may be in the size of the lettering, in the position of the sculptor's signature, in the spelling, in the ornamentation, or in some other detail which might escape notice unless attention were directed thereto. Inscriptions from which accents are omitted frequently occur; there is occasional misspelling, and sometimes a misstatement. Where the error is of moment it is noted. While not favoring abbreviations as a rule, a few recognized as standard have been used. In the descriptions an asterisk (\*) has been employed to indicate a star, a rosette, or some symbol not found in type.

Where a medal or medallion is illustrated and the ownership is credited to some museum, institute, or individual, the illustration has been made from a cast or a photograph courteously furnished by the owner; when in the collection of the author it is so indicated; where no ownership is noted, its present location is not known. Frequent notes have been added and it is hoped that these may prove of interest to the general reader.

The function of the biographies, which of necessity are brief, is to show the scope of the work executed by the individuals, the desire being to offer for each architect a personal introduction rather than a stereotyped summary of his life, career, and general activities. Standard biographical dictionaries often differ as to spelling of names and places, and as to dates; where variations occur, the information which has seemed most trustworthy has been used. Further, these biographical records are frequently in a language other than that of the native country of the subject, so that names of buildings, titles, schools, societies, and other data may already have been translated. When those are then retranslated into English, the possibility of somewhat losing the significance of a word in the original language is apparent and it has not always been possible to guard against error. Where no date of death is given it does not follow that the individual is still living, but that no record of his decease has been found. This is accounted for largely by the fact that few biographical works have been brought up to date during and since the world war. The spelling of the names at the head of each biography follows that given either on the medals and medallions themselves or in the biographical dictionaries of the subject's native country. For convenience, however, cross-indexing has been used so that any name may be readily found.

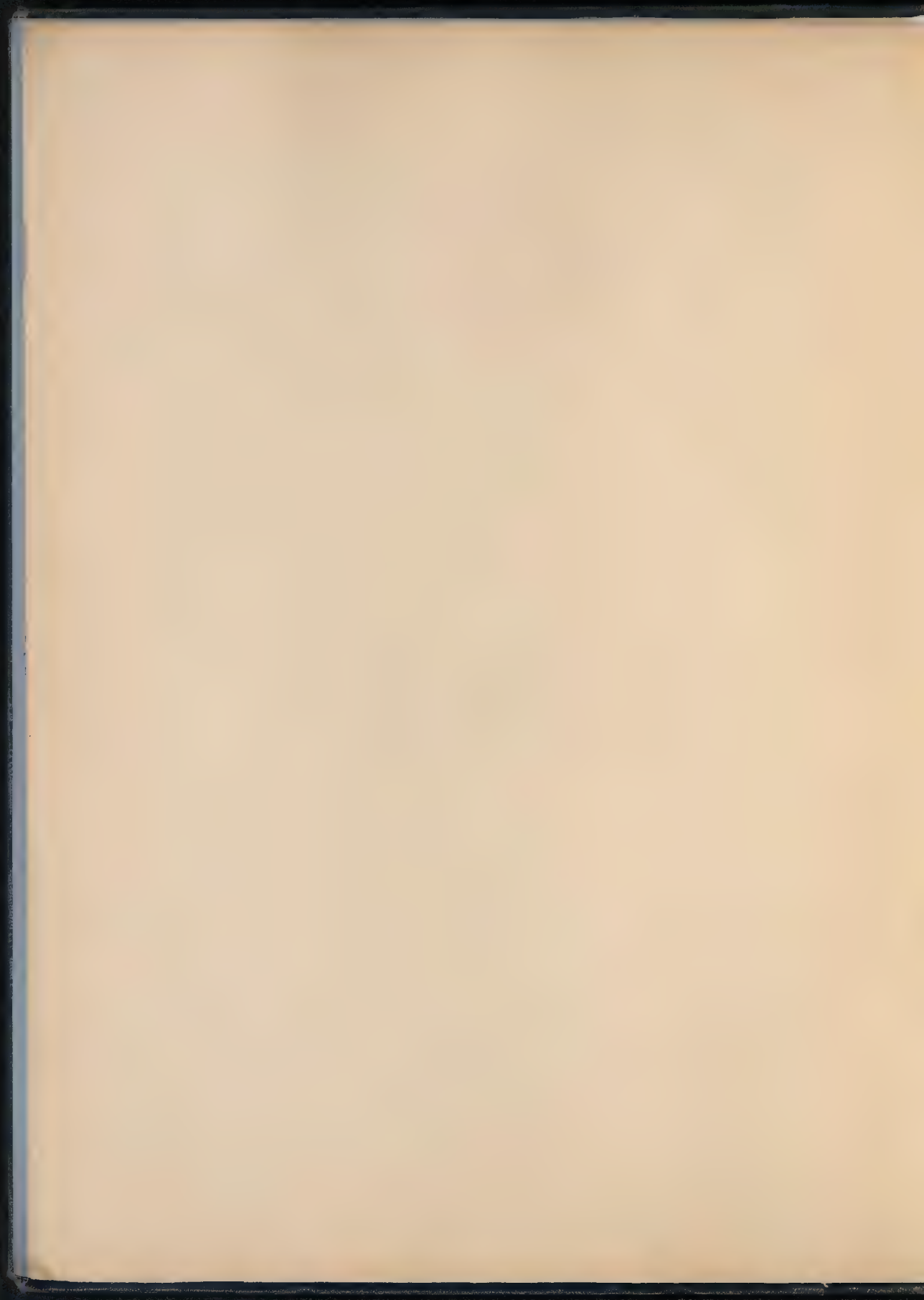
In conclusion, I take this opportunity of expressing my gratitude for the co-operation and help so freely given by directors of museums, officers of numismatic societies, and private individuals. Particularly do I wish to record my appreciation for casts from the British Museum which Mr. G. F. Hill, Keeper of Coins and Medals, and Mr. J. Allan had prepared for me, and for casts received through the courtesy of M. Jean Babelon, of the Bibliothèque Nationale in Paris; to Messrs. Kurt Regling and Friedrich Schrötter, of the Kaiser-Friedrich Museum in Berlin; to M. Victor Tourneur, of the Bibliothèque Nationale in Brussels; to Mr. Howland Wood, Curator of the American Numismatic Society, and to Mr. Maurits Schulman, of Amsterdam. I also wish to acknowledge here the valuable services of Miss Elizabeth Clark for work upon the biographies, and those of Mr. Sydney P. Noe, Librarian of the American Numismatic Society, for general counsel and reading proof. Nor can I close this paragraph without mention of Mr. L. Forrer's "Biographical Dictionary of Medallists," the most useful single work which the general collector of medals can possess and which has proven of inestimable value in this undertaking.

Notice of further medals and medallions of architects which come under the observation of the reader will be welcome. Should these prove to be sufficiently numerous, a supplement to "Medals and Medallions Relating to Architects" will be issued; if not, the present volume may one day serve as a basis from which some other collector with similar tastes may carry forward the search.

ROBERT JAMES EIDLITZ.

New York City, 1927.









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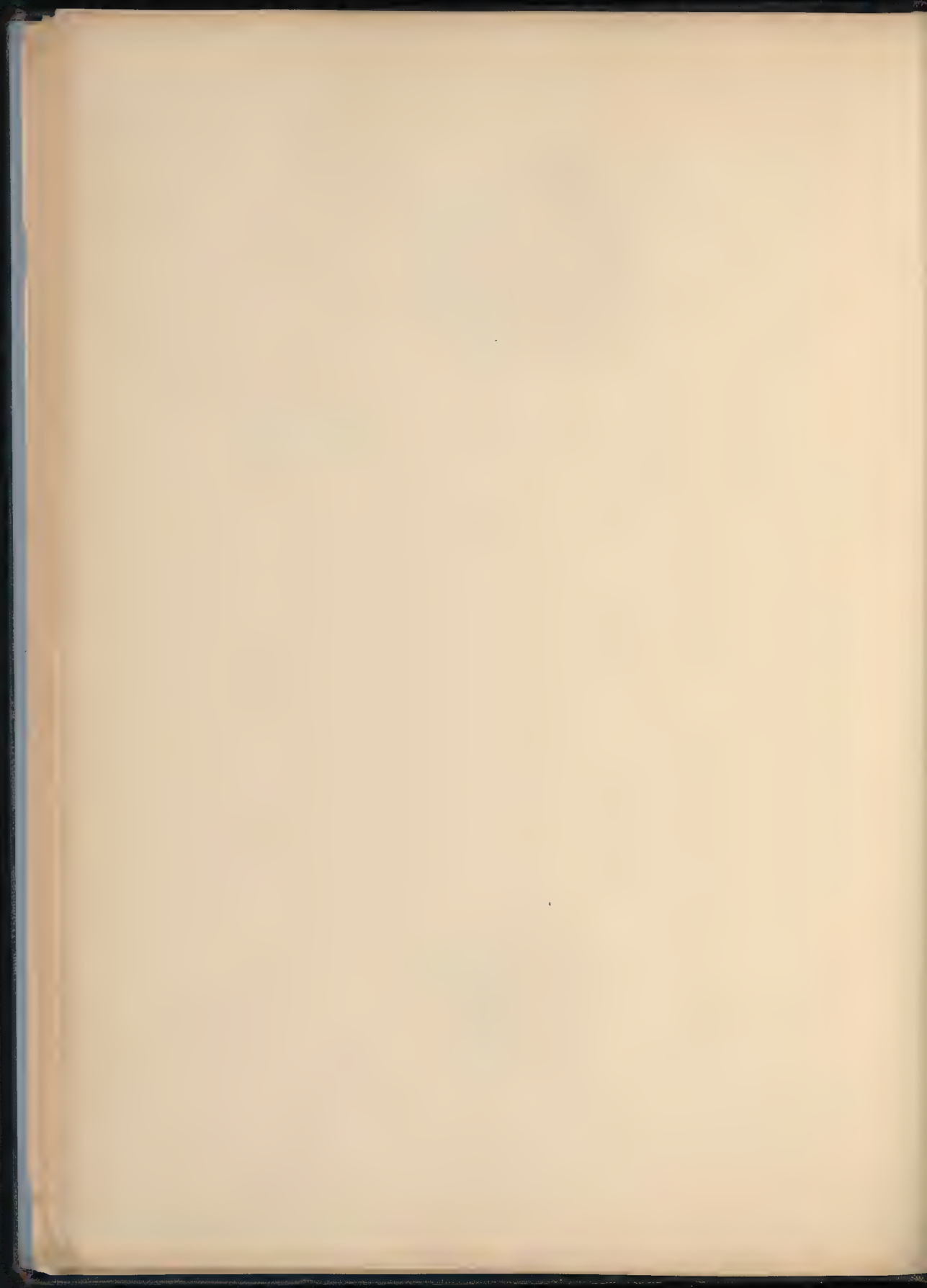
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MEDALS  
AND  
MEDALLIONS  
RELATING TO  
ARCHITECTS





### ERNEST ACKER

Born 1852 in Brussels; died there in 1912. His study of engineering and architecture in Belgium was followed by more advanced courses at the École des Beaux-Arts in Paris. After his return to Brussels he designed numerous private residences and some public buildings, including the municipal morgue; he also designed the decorations for the patriotic festival to celebrate the seventy-fifth anniversary of Belgian national independence, being at the same time in charge of the general art exhibition and of the Meunier salon. Acker was professor of architecture in Brussels for twenty-five years, and was a member of the national Royal Academy.

1. Obverse. *Bust to left.* · ERNEST · ACKER · · ARCHITECTE · Signed G. DEVREESE. Reverse. *Legend* · EXPOSITION · UNIVERSELLE · DE · BRUXELLES · *Inscription* A | L'ARCHITECTE | ERNEST ACKER | HOMMAGE DE SES | CONFRERES | ET ADMIRATEURS | 1910 *The words EPREUVE | D'AUTEUR are incised on the reverse.* 65 mm. Bronze silvered. [Gaz. Num. 1911-12, p. 166, 97; Rev. Belge 1912, Supp. p. 130.] R.F.E. Collection.

NOTE: This medal was issued by subscription and presented to Mr. Acker at the Palais des Académies by its president, Mr. Émile Hellemans, architect, April 9, 1911. Twenty-five copies were struck in silver and sixty-nine in bronze.

PLATE 1

2. Uniface. Same as obverse of No. 1. 101 mm. Galvano silvered. [Gaz. Num. 1911-12, p. 175, 130.] R.F.E. Collection.

NOTE: The above reference states that the galvano was made by Duval et Janvier of Paris.

PLATE 1

### CHARLES CHALMON ADDA

Born at Algiers in 1873, he was educated in Paris, where he studied at the École des Beaux-Arts, being a pupil of Laloux. From the beginning of his career he has specialized in the erection of apartment houses, warehouses, and other large buildings containing many departments under one roof. At Choisy-le-roi and at Champigny he designed numerous apartment houses and several pavilions; also apartment houses in Paris and Asnières. Adda planned the interior furnishings for a chain of specialty shops in Paris, where he supervised the erection of large warehouses and other buildings for the municipal traction system.

3. Obverse. *Bust to left.* Below CHARLES ADDA ARCHITECTE | NE A ALGER LE 12 JUILLET 1873 Signed R. ROZET Reverse. *A colonnade and the pedestal of a statue inscribed ARCHITECTURE A cherub before a female figure which holds aloft a wreath and is surrounded by the attributes of architecture, behind her an architectural drawing. In exergue* 15 AOÛT 1922. A M<sup>R</sup> C. ADDA ARCHITÈTE | CHEVALIER DE LA LEGION D'HONNEUR | SOUVENIR DE SES COLLABORATEURS Signed R. ROZET Edge. BRONZE. 80 x 59 mm. Bronze. R.F.E. Collection.

PLATE 3

### GÖRAN JOSUA ADELCRANTZ

Born 1668 in Stockholm; died there in 1739. His family name was Toernquist, and he received that of Adelerantz when he was knighted in 1712. While a student at Upsala he was instrumental in founding a theatre at Stockholm, for which he wrote several plays; but before long his interest turned definitely to architecture and he found his vocation in this



profession. Having received a travelling scholarship from the king of Sweden, he visited Germany, Italy, and France. For many years he worked under Tessin on the reconstruction of the royal palace at Stockholm, being knighted for his services. After the destructive fire of 1723, Adelcrantz was commissioned to rebuild several churches and other edifices. He held office as architect to the municipality and to the court.

4. Obverse. *Bust to right with large peruke, on truncation 1714 (Arvid Karlsten). Reverse. \*| HANC · AMICI · MEI · | G · I · ADELCRANTZII · | HOLMIAE · NATI · | IBIDEMQ: CONSVLIS · | IN · ARCHITECT: EXCELLENT: | IMAGINEM · | AD · EXEMPLVM · CEREVM · | KARLSTENII · MANV · FORMATVM · | A · CHRISTIANO · HARTWIGIO · | EX · AERE · FVSAM · | AETERNITATI · CONSECRIO · | N · KEDER · HOLMIENS: |—| S · D · G : | \* (all lettering incised). 67 mm. Bronze cast. [Hildebrand p. 397; Num. Medd. XVII, I, p. 165.] Kungliga Myntkabinettet, Stockholm.* PLATE I

NOTE: "Numismatiska Meddelanden" rates this medal as RR. Arvid Karlsten (1647-1718) was the engraver at the Royal mint in Sweden. Nils Keder (1659-1735) was an archaeologist and the numismatist of the royal Swedish collection of antiquities.

### KARL FREDRIK ADELCRANTZ

Born 1716 in Stockholm, where he died in 1796. His father was Göran Josua Adelcrantz, who destined him for the civil service, but the son, after spending four years as government auditor, meanwhile studying architecture in night classes, definitely adopted the latter profession. He collaborated with Cronstedt on the palace in Stockholm, built numerous churches and private residences, and successfully remodelled several edifices. The outstanding monument to his architectural ability, however, is the Royal Opera House, which occupied his time for eight years and which is commemorated by the two medals mentioned below. During his long presidency of the Stockholm Academy, Adelcrantz guided and fostered the general artistic development of his country.

5. Obverse. *Bust to right with peruke and in garb of the period. C · F · ADELCRANTZ L · B · SUPR · PRAEF · AEDIFICIOR · R · Signed G · L · (Gustaf Ljungberger). Reverse. The opera house at Stockholm. Above PAR FAMA LABORI In exergue JUSSU REGIO | IN HON · INVENTORIS | MDCLXXXII 53 mm. Bronze. [Hildebrand p. 240; Num. Medd. XVII, I, p. 323, 1.] Kungliga Myntkabinettet, Stockholm.* PLATE I
6. Obverse. *Bust to left with peruke and in garb of the period. CAR. FR. ADELCRANTZ BARO. Signed LEA AHLBORN Reverse. The opera house at Stockholm. Above AEDIS MELPOMENES CELEBRAT | GRATISSIMA NOMEN. In exergue ARTIFEX OPERIBUS SUI | PRECIPUUS | OB · MDCLXXXVI · Signed L · A · Edge. The date 1923 and SILVER 31.5 mm. [Num. Medd. XVII, I, p. 323, 2.] R.J.E. Collection.* PLATE I

NOTE: The above reverse is not the original, from which there are slight variations of the die. On the original the word ARTIFEX is spelled ARTIFEA.

### CAMILLO AGRIPPA

Probably born in Milan, though there appears to be no authentic record as to the particulars of either his birth or death. Mention is made of his activities about the year 1583, during the pontificate of Pope Gregory XIII, after whom the Gregorian calendar was named and who died in 1585. Agrippa was a man of varied attainments, being eminent as mathematician, philosopher, engineer, and architect. He collaborated with Fontana in transporting the great obelisk to the piazza of St. Peter's in Rome; both published monographs concerning this remarkable feat, the title of Agrippa's being "Trattato di trasportar la guglia in su la piazza di San Pietro, Roma, 1583." He wrote also about the science of armaments and the generation of the winds. Copies of his books are exceedingly rare.

7. Obverse. *Bust to right and in armor. · CAMILLVS · AGRIPPA · ANT · F · Signed on truncation IO · BA · BO · F (Giovanni Battista Bonini). Reverse. A helmeted warrior with spear, seizing Fortune by the hair. · VELIS · \* NOLISVE · 45 mm. Bronze cast. [Mazz. I, p. 382; Armand I, p. 282; Supp. p. 133.] R.J.E. Collection.* PLATE 3

NOTE: The reverse is placed on the medal in an inverted position, which though usual on coins is unusual on medals.

### JEAN ANTOINE ALAVOINE

Born 1776 in Paris, where he died in 1834. His education was pursued in his native city, where also the greater part of his life was spent. After the completion of his studies Alavoine collaborated for a time with Cellerier and with him executed his earlier architectural works, including the baths of Montesquieu and a new theatre. In 1812 he was appointed

official architect to the government, being first charged with the restoration of various churches, notably St. Denis in Paris, and the cathedrals of Sées and Rouen. Alavoine made designs for a memorial fountain at the Place de la Bastille, and designed a doric column for the July monument. The drawing for this column was approved by Louis Philippe, who laid the first stone; but Alavoine did not live to see more than the foundation completed, the monument as it stands to-day following the more ornate Corinthian design of his successor, Joseph Louis Duc.

8. Uniface. *Head to left.* ALA VOINE ARCHITECTE Signed DAVID 1833 (*David d'Angers*). *All lettering incised. On the back of the medallion* ECK ET DURAND 148 mm. Bronze cast. [*Jouin II, p. 486.*] R.J.E. Collection. PLATE 1

## LEO BAPTISTA DEGLI ALBERTI

Born 1404 at Venice; died 1472 in Rome. Of a noble Florentine family banished for political reasons, Alberti had the advantage of a broad education, which included art, music, poetry, the Latin classics, and architecture. He was influential in bringing back the classic standards in design, and was commissioned by Pope Nicholas V to restore the papal palace in Rome. Alberti supervised the reconstruction of S. Maria Trastevere, S. Stefano Rotondo, and S. Pietro in Vincolo; also he planned the fortifications of Civit  Vecchia, Spoleto, and Orvieto. At Mantua he designed two churches and the Rucellai palace; and at Rimini the famous cathedral of S. Francesco, this being generally regarded as his greatest achievement. He wrote a Latin comedy, and treatises on painting and sculpture, but his best-known literary work, "De re  dificatoria," deals with architecture.

9. Uniface. *Bust to left. Below the chin, a winged eye.* L BAP *A winged eye before and one after the name and one after the letter L.* Oval 200 x 135 mm. Bronze cast. [*Armand I, p. 23, 28; Hill p. 29, 1.*] Dreyfus Collection, Paris. PLATE 2

NOTE: Hill states that the winged eye, which seems to be Alberti's personal device, may have some reference to his experiments and discoveries in the science of optics.

10. Uniface. *Head to left. No inscription.* Oval 155 x 116 mm. Bronze cast. [*Armand I, p. 23, 29; Hill p. 29, 2.*] Louvre. PLATE 2

11. Obverse. *Bust to right, wearing a fillet. No inscription.* Reverse. *In a wreath of laurel* · LEO · | · BAPT | ISTA · | · AL · Oval 36 x 27 mm. Bronze cast. [*Armand I, p. 23, 30; Hill p. 29, 3.*] Biblioth que Nationale, Paris. PLATE 2

12. Obverse. *Bust to left.* \*LEO BAPTISTA \* \*ALBERTVS \* Reverse. *In a closed wreath of laurel, a winged eye.* Below QUID \* TVM \* Legend MATTHAEI \* PASTII \* VERONENSIS \* OPVS \* 91 mm. Bronze cast. [*Mazz. I, p. 127; Armand I, p. 17, 1; Hill p. 29, 4.*] Biblioth que Nationale, Paris. PLATE 2

13. Obverse. *Similar to No. 12 except that the name is ALBER instead of ALBERTVS.* Reverse. *Similar to No. 12. The sculptor's name is spelled PASTU instead of PASTII.* 87.5 mm. Bronze cast. R.J.E. Collection. PLATE 2

NOTE: Comparison of this medal with the one above develops numerous points of difference, indicating that the latter was not cast from the former.

## ANDERS JOHAN AXEL ALM

Born 1814, probably in Stockholm, where he died in 1872. As an eminent and influential architect, as a public-spirited citizen, and as a man of wealth and position, Alm rendered valuable and efficient service in his chosen profession. The greater part of his life was spent in Stockholm, in which city all of his notable architectural works are to be found. There he erected a hospital, designing also numerous public buildings and private residences. He planned and executed the restoration of St. Jacob's Church, doing this without remuneration; though later, in recognition of his generosity and skill, the medal described below was struck in his honor.

14. Obverse. *Fa ade of St. Jacob's Church in Stockholm. In exergue* BYGGD UNDER KONUNG JOHAN III  | F RSK NAD UNDER KON. CARL XV  | REGERING Signed E. H. (*Edo. Hesselgren*). Reverse. *Capital of a column surrounded by attributes of architecture.* TILL BYGGM STAREN AXEL ALM In exergue AF JAKOBS OCH JOHANNIS | F RSAML. LEDAM TER | 1862 60 mm. Bronze. [*Num. Medd. XVII, II, p. 165.*] R.J.E. Collection. PLATE 1

NOTE: This medal was issued by subscription in 1862.

## IGNÁCZ ALPÁR

Born 1855 in Budapest, where he began his education. He continued his technical studies later at the Bauakademie in Berlin. After extensive travel in England, on the continent, and through the orient, Alpár was appointed to teach architecture at the Polytechnicum in Budapest. He designed the Szapáry bathing pavilion at Herkulesfürdő, a popular Hungarian resort, and built numerous schools, churches, and town halls throughout the country. Alpár planned for the national Millenium exposition of 1896 a group of structures representing the history of Hungary, and later erected buildings for the university of Klausenburg. In Budapest he built the Exchange which is shown on the medal described below, and in the same city the Austro-Hungarian Bank. Alpár has published many articles on architecture and industrial art, being a member of the Wiener Bauhütte and of numerous societies in Rome, Berlin, and Budapest.

15. Obverse. *Busts of Alpár and Kornfeld, jugate to right. In a square panel* ALPÁR IGNÁCZ ÉPÍTÉSZ. | KORNFELD ZSIGMOND ELNÖK. Signed TELCS. Reverse. *View of the Exchange, Budapest. In exergue* A BUDAPESTI ÁRÚ-ÉS ÉRTÉKTŐZSDE | ÉPÍTÉSÉNEK EMLÉKÉRE. 1907. Edge. *Clover leaf bearing the letters* B S W (Brüder Schneider, Wien.) 67 x 100 mm. Bronze. R.J.E. Collection. PLATE 4

NOTE: Zsigmond Kornfeld was president of the Exchange in 1907.

16. Uniface. *Bust to right* · IGNATIVS · ALPÁR · Signed in monogram F Ö B (F. Ö. Beck). 146 mm. Bronze cast. R.J.E. Collection. PLATE 4

## VINCENTIUS DE AMBRA

There appears to be no authentic record as to the details of birth and death of this Italian architect, who is known, however, to have been active in Florence at the beginning of the eighteenth century. He belonged to an aristocratic Florentine family which has numbered many poets, architects, and savants among its distinguished members, from Francesco de Ambra and his son Vincentius, both of whom were famous in the sixteenth century, down to the present day. The subject of this sketch, whose portrait is shown on the medal described below, is referred to in the catalogue of coins and medals belonging to Freiherr Carl Rolas du Rosey, as a mathematician and architect once resident in Florence. The catalogue in question was published at Leipzig in 1863.

17. Obverse. *Bust to left*. VINCENTIVS · DE · AMBRA · Reverse. *Two female figures with books, globe, and attributes of architecture*. HÆC · DOCET · ILLA · PROBAT · In exergue 1712 · 86 mm. Bronze cast. [Missing in Mazzucbelli; Rolas 2329.] Kaiser-Friedrich-Museum, Berlin. PLATE 27

18. Obverse. *Same as No. 17*. Reverse. *A female figure standing before a pedestal, books at her feet; attributes of astronomy at left*. HÆC · DOCET · ILLA · PROBAT 86 mm. [Mazz. II, p. 153; Ampach 9261.] Description taken from the former source, where the medal is illustrated on Plate 138, 3.

## GABRIEL AUGUSTE ANCELET

Born 1829 in Paris, where he died in 1895. He studied under Lequeux, Baltard, and Jaÿ, and at the École des Beaux-Arts where he won numerous medals and prizes, including the grand prix de Rome. Ancelet's appointments as professor of design and as architect to the government soon occupied his time to the practical exclusion of actual construction, but a few important works early established his reputation and will remain associated with his name. Among these may be mentioned new buildings for the château de Pau and for the château de Compiègne; also in Paris, the arcade Vaucanson and additions to the building of Arts et Métiers. A member of the French Institute and chevalier of the Legion of Honor, Ancelet was the recipient of awards from several international expositions and was active in the architectural societies of France.

19. Uniface. *Head to right*. CRAUK | A | SON AMI | ANCELET | \* Below the head 1851 (Gustave Crauk). 182 mm. Bronze. École des Beaux-Arts, Paris. PLATE 7

## FRANÇOIS ÉMILE ANDRÉ

Born 1871 at Nancy. After completing his preliminary education in his native city, he took up his studies at the École des Beaux-Arts in Paris, from which institution he received in 1898 his diploma in first class. The same year he was awarded a medal by the Salon, and was granted a travelling scholarship for the purpose of further study. Upon his return from Italy, he established himself in private practice at Nancy, and since then has been active in matters relating to the architectural progress and welfare of that city.

20. Uniface. *Bust to right.* A · L'AMI · EMILE · ANDRÉ | Signed s·e | VERNIER | 1898 200 x 157 mm. Bronze cast. [Gaz. Num. 1901, p. 225, 203.] *Description taken from this source.*

NOTE: This plaquette was exhibited at the Paris Salon, 1901.

21. Uniface. *Similar to No. 20 but with slight variation in arrangement of letters.* A L'AMI EMILE ANDRE | Signed s e. VERNIER | 1898 83 x 64 mm. Bronze cast. [Gaz. Num. 1901, p. 225, 203.] R.J.E. Collection. PLATE 9

### FRANÇOIS PIERRE PAUL ANDRÉ

Born 1860 in Paris, he studied first under his father, Louis Jules André, and then at the École des Beaux-Arts. He has received a number of distinctions, including the Jean Leclaire prize, the grand prix de Rome, and the medal of the salon of the Champs Élysées. In Paris he designed the École Lavoisier and other buildings serving the public. For many years André held official position as inspector of municipal buildings, architect to the French government, and architect of the city of Paris, being at the same time a member of the Société Centrale des Architectes Français and of the Société des Architectes diplômés par le Gouvernement.

22. Uniface. *Bust to left. Above* ROME · 1886 · A MON AMI ANDRÉ (*incised*). Signed A I GARDET Below P. ANDRÉ 200 x 132 mm. Bronze cast. R.J.E. Collection. PLATE 6

23. Uniface. *Bust to left. Legend* A · PIERRE · ANDRÉ · ARCHITECTE · PROFESSEUR · A · L'ÉCOLE · DES · BEAUX-ARTS *At right* SES ÉLÈVES | 1920 Signed on truncation PAUL RICHER 210 mm. Bronze cast. R.J.E. Collection. PLATE 6

### LOUIS JULES ANDRÉ

Born 1819 in Paris, where he died in 1890. Having studied in his native city under Le Bas and Huyot, he was awarded the grand prix de Rome in recognition of his admirable plans for a French Chamber of Deputies. He also spent some time in Athens studying the architectural details of the ancient Greeks. André specialized in the erection and reconstruction of monumental buildings in Paris, his name being associated with such important edifices as the botanical gardens, the museum of natural history, and the great Bibliothèque Nationale. André was professor of architecture for many years, was an inspector of municipal buildings, commander of the Legion of Honor, and a member of the French Institute.

24. Uniface. *Bust to left.* A JULES ANDRE ARCHITECTE HOMMAGE DE SES ELEVES Signed on truncation E BARRIAS 1885 (*all lettering incised*). 170 mm. Bronze cast. R.J.E. Collection. PLATE 10

### JACQUES DENIS ANTOINE

Born 1733 in Paris; died there in 1801. After working for a number of years as a building contractor, Antoine turned to architecture, becoming eminent as an exponent of the rococo style, in which his interpretation was more conservative than that of his contemporaries. Many of his plans and drawings are to be found in the Bibliothèque Nationale in Paris, in which city he built the mint shown on the medal described below, the Hotel Maillebois, and the main staircase of the court house. Among the buildings erected by him outside of Paris may be mentioned a church at Nancy, the Hotel Berwick in Madrid, and the mint at Berne. Antoine was for many years active in the Académie des Beaux-Arts, being also a member of the French Institute.

25. Obverse. *Bust to right with peruke.* J · D · ANTOINE ARCHITECTE Signed N·P·TIOU· Reverse. *Façade of the mint in Paris.* HOTEL DES MONNAIES DE PARIS In exergue CONSTRUIT PAR J · D · ANTOINE ARCHIT. | EN 1768 41 mm. Bronze. R.J.E. Collection. PLATE 4

### EDOARDO ARBORIO

26. Obverse. AEDIS. | LAURENTII. MARTYRIS. | FRONS. INSTAURATA. | IN. CASTRO. | MONTICELLO-  
RUM. | DE. UNGINIS. | A. MDCCCLXXVII. | \* Reverse. EDOARDO. ARBORIO. | MELLAE. COM. EQ. |  
ARCHITECTO. | CURATORES. TEMPLI. | — 38 mm. Collection of Stefano Carlo Johnson. PLATE 4



## ALADÁR ÁRKAI

Born 1868 at Temesvár. In 1885 he went to Budapest, where he remained for several years, studying engineering and architecture at the Polytechnicum while a pupil in the school of painting under Székely and Lotz. After a year in Paris Árkai went to Vienna to engage in theatre construction under Fellner and Helmer, returning to Budapest after the completion of his studies. In that city, where he established himself in private practice, he was invited to collaborate in the erection of the royal castle at Ofen, and in 1896 he entered drawings in competition for the Redoutenpalast, winning the first prize with commission to execute. Árkai himself considers that his best work consists of the series of modest villas in the Hungarian style, located on the Andrásstrasse in Budapest. He is also successful as a painter of aquarelles and in the field of interior decoration.

27. Uniface. *Head to left.* ARKAI ALADÁR Signed in monogram F O B (F. Ö. Beck). 97 mm. Bronze cast. R. J. E. Collection.

PLATE 8

## ARNOLFO DI LAPO

Born 1232 at Colle, in Tuscany; died at Florence early in the fourteenth century. Many divergent stories exist concerning his name, family relationships, youthful life, and even the list of his achievements. The popular version, one repeated by several biographers, originated with Vasari, and contains many interesting statements, some perhaps not authentic. The following data concerning Arnolfo are, however, well established. He was the friend of Cimabue and the pupil of Niccolò Pisano. He collaborated with Maestro di Lapo, their most famous work being the palazzo del Bargello. Arnolfo designed and commenced the loggia of the Priori, built the loggia of Or San Michele, and rebuilt the chapel of the abbey church at Florence. When commissioned by Cardinal Orsini to erect the church of S. Croce, Arnolfo constructed its roof in an original manner, allowing unusual width to the nave and aisles; the novelty of his design winning him great praise. The Florentine city fathers, having decided to build a cathedral, charged Arnolfo with the preparation of plans and models; he designed the entire edifice, and succeeded admirably in the difficult task of incorporating the small church of S. Reparata in the greater building which for over a century bore its name. Not until 1412, by solemn decree, was the name changed from S. Reparata to that of S. Maria del Fiore.

- 27a. Full description of medal will be found under No. 155 (Brunelleschi). R. J. E. Collection.

PLATE II

## HEINRICH ARNSTEIN

28. Uniface. *Bust to right.* A MAGÁNMEÉRNÖKÖK | ORSZÁGOS SZÖVETSÉGE | SZERETETT ELNÖKÉNEK | ARNSTEIN HENRIKNEK | 50ÉVES MÉRNÖKI JVBILEVMA | ALKALMÁBÓL 1910 Signed REMÉNYI  
70 x 48 mm. Bronze. R. J. E. Collection.

PLATE 7

## ANTONIO AVERLINO DI FILARETE

Born 1400 in Florence, and died 1469 in Rome. The cognomen of Filarete given by Vasari and probably original with him, has become the name by which Antonio Averlino is generally known. Eminent as sculptor and founder in metals, the bronze door of St. Peter's, which had been commanded by Pope Eugenius IV and on which Averlino with six assistants spent twelve years of toil, made him famous before he erected his first building. Banished from Rome when nearly fifty years of age on the charge of stealing holy relics, he spent four years in travel and in collecting material for his voluminous work entitled "Trattato d'Architettura," after which Sforza called him to Milan, where the sculptor became architect. Averlino designed a palace for Sforza at Venice, began the cathedral at Bergamo, was for two years architect of the Milan cathedral, and built fortifications near Bellinzona. His greatest architectural work was accomplished in connection with the Ospedale Maggiore at Milan, one of that city's notable buildings.

29. Obverse. *Bust to right, three bees.* ANTONIVS · AVERLINVS · ARCHIECTVS (all lettering incised). Reverse. *A man with mallet and chisel cutting into a tree which contains a honey-comb, bees swarming about, the sun above.* VT SOL AVGET APES SIC NOBIS COMODA PRINCEPS (all lettering incised). Oval 80 x 67 mm. Bronze cast. [Heiss p. 38; Armand I, p. 26; Hill p. 32, 7.] Victoria and Albert Museum.

PLATE 91

NOTE: Forrer states that this is probably the oldest Florentine medal. Hill and von Fabricy agree in attributing it to Averlino himself.

## HENRY OGDEN AVERY

Born 1852 in Brooklyn, and died 1890 in New York City. The son of S. P. Avery, eminent art connoisseur and one of the earliest members of the Architectural League, Henry Ogden Avery grew up in an atmosphere which did much to influence his choice of a career. At an early age he entered Cooper Union, and later the office of Russell Sturgis, where he stayed until he went to Paris. There he remained for seven years, studying architecture under Jules André, and the allied subjects of art and engineering. Upon his return to New York he associated himself with Richard M. Hunt, collaborating on the Marquand and Vanderbilt residences and other important work. In 1883 he designed the Woodford mansion in Brooklyn, an unusual and attractive building of red brick; this being followed by the Buell house at New Rochelle and by extensive alterations to the Clews residence at Newport. Avery's brief career was full of promise. He was a member of numerous societies of art and architecture in America and abroad, and was also known as a lecturer and writer. The Avery Architectural Library at Columbia University was established as a memorial to him by his parents, the building itself being the gift of his brother, Samuel Putnam Avery, Jr.

30. Uniface. *Head to right. Signed J. C. CHAPLAIN | PARIS-1893 On the back of the medallion is engraved HENRY OGDEN AVERY 223 mm. Bronze cast. R.J.E. Collection.* PLATE 3

## LÉON AZÉMA

Born 1888 at Alignan-du-Vent in the département of Hérault. After his preliminary education he went to Paris, where he enrolled at the École des Beaux-Arts; there he studied architecture and interior decoration, in both of which he is an acknowledged authority. In Paris he designed the decorations for several residences and shops, but his architectural work is located elsewhere in France, and in Egypt. At Cairo and Alexandria, Azéma has erected numerous apartment houses, residences, and villas; special mention should be made of the college, with adjoining theatre and church, at Alexandria; and of the law courts in process of construction at Cairo. Azéma has received medals and awards at many expositions, being active in several societies of art and architecture; in 1921 he received the grand prix de Rome. He is now associated with Jacques Hardy and Max Edrei, architects in Paris.

31. Uniface. *Bust to left. L. AZEMA | ARCH · | ROMA | MCMX | XIV Signed on truncation P. TURIN 108 mm. Bronze cast. R.J.E. Collection.* PLATE 69

## FRANCESCO AZZURRI

Born 1831 in Rome, where he died in 1901. He studied engineering and architecture under his uncle, Giovanni Azzurri, and at the Accademia di San Luca in his native city, later supplementing his education by means of extensive travel. After his return to Italy he built the palazzo Negroni on the via Condotti, the Hotel Bristol, the new Teatro Nazionale, and numerous villas, collaborating in work on the palazzo Barberini—all this in Rome. In Rome also Azzurri accomplished important work as architect of the San Luca hospitals and asylums. He restored the Palazzo di Venezia and designed buildings for the republic of San Marino, the medal below being evidence of recognition on the part of that government of the value of his services. Azzurri was for many years professor of architecture at the Accademia di San Luca in Rome.

32. Obverse. *Bust of Pius IX to left. PIVS IX PONT. MAX. AN. XXI. Signed I. BIANCHI S. Reverse. View of the Ospedale dei Pazzi. In exergue HOSPITIVM. DEMENTIBVS. CVRAND. COMMODIVS INSTAVRATVM, AMPLIATVM. On the exergual line F. AZZVRRI ARCH. Signed I. BIANCHI S. 44 mm. Bronze. [Mazio 742; Risorg. Ital. p. 193, 1248.] Description taken from these sources.*
33. Obverse. *View of the hospital of S. Spirito. In exergue AN. MDCCCLXVI F. AZZURRI ARCH. Signed I. BIANCHI S. Reverse. NOSOCOMIVM SANCTI SPIRITUS PIO IX PONTIFICE MAXIMO ACQUA, LUCE, AERE LARGIVS IMMISSIS AEQUABILIVS ATTRIBUTIS INSTAURATVM EST NOVISQVE EXCULTAM ACHILLE MARIA RICCIO COLLEGII MAGISTRO. 43 mm. Bronze. [Risorg. Ital. p. 192, 1246.] Description taken from this source.*
34. Obverse. *Coat of arms of the republic of San Marino. RESPUBLICA SANCTI MARINI Signed LUIGI GORI INC | FIRENZE Reverse. In a wreath of laurel FRANCISCO AZZURRIO ROMANO | QUOD | AEDES CONSILII MAGNI ET GENERALIS | EXCOGITAVERIT EXTRUXERIT ORNAVERIT | UNIVRSO CIVIVM PLAUSU | ARCHITECTO PRINCIPI | OB MERITA | EX SENATUS CONSULTO | VII · KAL · OCTOBRIS MDCCCXCIV [Forrer II, p. 296.] Description taken from this source, where the medal is illustrated.*

## ALPHONSE BALAT

Born 1818 at Gochenée, a small town in the province of Namur; died 1905 at Ixelles, near Brussels. His education was pursued mainly at Antwerp, in which city he distinguished himself at an early age in both engineering and architecture. Balat's scholarship and ability led to his appointment as court architect, with residence in Brussels. There he lived during the greater part of a successful and extended career, and there most of his works are located. Among the most important of these may be mentioned the reconstruction of the royal palace, the erection of a magnificent residence for the Marquis d'Assche, and the main building of the palais des Beaux-Arts, of which the medal described below shows the interior. At the exposition of Belgian art held at Brussels in 1905, the year of Balat's death, many of his plans and drawings were exhibited, and a prominent place was given to his portrait bust executed by Vincotte.

35. Obverse. *Bust of Leopold I to left, in uniform.* A LEOPOLD I ROI DES BELGES LE CERCLE ARTISTIQUE ET LITTERAIRE DE BRUXELLES Signed J. WIENER F. Rim ornamented. Reverse. *Interior of the hall of the Cercle Artistique et Littéraire. FETE NATIONALE 1851 | ALPH: BALAT. ARCHIT.* Signed J. WIENER F. [Rev. Belge 1883, p. 100, 150.] 54 mm. Bronze. R.J.E. Collection. PLATE 12

## CARLO PIO BALESTRA

Born in Rome, according to Zani, who is the authority giving 1776 as the date of his death. There appears to be no authentic record concerning the date of his birth. Educated in mechanics, in engineering, and in building, he became eminent as an architect who devoted his time and his ability to the construction of private edifices, his reputation not having been transmitted by means of any famous public or monumental buildings. Yet from the fact that Zani accords to him the highest of five grades in classification, it appears probable that Balestra executed some of the Italian palaces of his time.

36. Obverse. *Bust to right with peruke.* CAROL. PIVS BALESTRA CIV. ROM. BONIS ARTIBVS Signed B. PERGER. F. Reverse. *Minerva seated, with a winged genius at her side, and holding a shield inscribed AEQVA | POTES | TAS Legend ACADEM. PICTOR. SCVLPTOR. ET ARCHIT. VRBIS* Signed B. PERGER. F. 45 mm. Bronze. R.J.E. Collection. PLATE 4
37. Obverse. *Similar to No. 36. Reverse. Similar to No. 36 but with marked variation of the die and signed with initials B. P. F. only, and not with the full name of the sculptor.* 46 mm. Bronze. R.J.E. Collection. PLATE 4

## ZOLTÁN BÁLINT

Born at Nagyvárad in 1871, he studied in Budapest and received the Ybl medal of the Society of Hungarian Architects. Early in his career he entered into partnership with Ludwig Jámor, and with him won two competitive prizes for public buildings. Together they have built many of the beautiful modern residences of Budapest. Jámor and Bálint designed the Hungarian section for the Exposition Universelle of 1900, the grand prix being awarded to them jointly. This building is referred to on the medal described below. Jointly also they received the gold medal at Turin in 1902 and the first prize for the plans of a school in Nagykanizsa. Their work shows the modern tendencies in Hungarian architecture as indicated by the important rôle of color and the prominence of national motifs in majolica.

38. Uniface. *The Hungarian building at the Paris Exposition in 1900. Seated figure with wreath and shield in the foreground. Above, in a sunburst, 1900* In exergue LE · PALAIS · DE · LA · HONGRIE | A L'EXPOSITION · UNIVERSELLE · A · PARIS · | · BALINT · ET · JAMBOR · ARCHITECTES · Signed TONY · SZIRMAI 113 x 78 mm. Galvano silvered. [Forrer V, p. 727.] R.J.E. Collection. PLATE 8

NOTE: One of a series of medals executed by Szirmai, depicting the buildings erected by various nations at the Exposition Universelle, Paris, 1900.

## ALBERT BALLU

Born 1849 in Paris, where he studied at the École des Beaux-Arts, being also a pupil of Mague, of Barrias, and of his father, Théodore Ballu. He drew the plans for the casino at Biskra, and completed the cathedrals of Algiers and Aix-la-Chapelle. Ballu's most important works were the law courts at Charleroi and at Bucarest, with a church at Jony-le-Monstier. Eminently successful in the restoration of old buildings according to the original plans, he has frequently been



called upon to execute work of this difficult character. He exhibited many original drawings of northern Africa and also aquarelles at the Paris salons from 1875 to 1880, and received numerous medals and decorations.

39. Uniface. *Bust to right.* ALBERT · BALLU · ARCHITECTE · MDCCCLXXXVII Signed D D in monogram and DANIEL DVPVIS 147 mm. Bronze cast. [Gaz. Num. 1898, p. 175, 216.] R.J.E. Collection. PLATE 7

## THÉODORE BALLU

Born 1817 in Paris, where he died in 1885. A pupil of Le Bas, he won the grand prix de Rome at the age of twenty-three. Upon his return from travel in Italy and Greece he collaborated for a time with Gau in erecting the church of Ste. Clothilde, which he completed after Gau's death. Ballu was appointed chief architect in the division of public works concerned with religious edifices, in which capacity he built numerous churches in Paris, including St. Joseph, la Trinité, and St. Ambroise. The churches of Notre Dame d'Argenteuil, St. Joseph, and St. Ambroise, all notable structures in the early Roman style, show his great skill in adapting the older forms to modern requirements. At the age of fifty-five, with the collaboration of de Perthes, Ballu entered drawings in competition for the reconstruction of the Hôtel de Ville in Paris. He received first prize with commission to execute, and this great undertaking occupied his last years. He was successively chevalier, officer, and commander of the Legion of Honor. Many of the buildings mentioned here are shown on the medals described below.

40. Uniface. *Bust to right.* THEODORE — BALLU · ARCHITECTE · MDCCCLXXXI Signed to left in monogram D D to right DANIEL DVPVIS 46 mm. Bronze. [Gaz. Num. 1898, p. 11, 12.] R.J.E. Collection. PLATE 6
41. Uniface. *Same as No. 40.* 175 mm. Bronze cast. [Gaz. Num. 1898, p. 37, 150.] R.J.E. Collection. PLATE 6
42. Uniface. *Bust to right, above 1817—1885 Signed DANIEL-DVPVIS On the plinth THEODORE · BALLU | ARCHITECTE | MEMBRE · DE · L'INSTITUT · 121 x 76 mm.* Bronze cast. [Gaz. Num. 1898, p. 172, 193; Roger Marx *Méd. Franç. depuis 1789*, p. 56.] Description taken from the former source.

NOTE: Mr. A. Liard writes under date of February 20, 1924, that the above plaquette is a reduction from a large medallion.

43. Obverse. *Laureated head of Napoleon III.* NAPOLEON · III EMPEREUR Signed BORREL Reverse. *The façade of the Church of the Holy Trinity.* ÉGLISE · DE · LA · SAINTE · TRINITÉ · INAUGURÉE · LE · 7 · NOVEMBRE · 1867 Below at the right T · BALLU | ARCHIT. At the left, signed BORREL · 1869. 75 mm. [Gaz. Num. 1902, p. 369, 146.] Description taken from this source.
44. Obverse. VILLE · DE · PARIS. *Two female figures one representing Industry, the other Painting and Sculpture, coat of arms of city of Paris above.* FLVCTVAT | NEC | MERGITVR Signed CHAPLAIN Reverse. *Façade of the church of Saint Ambroise, a winged genius holding the plan of the church.* ÉGLISE · SAINT · AMBROISE · INAUGURÉE · LE 11 · NOVRE 1869. In exergue BALLU · ARCHITECTE 72 mm. Bronze. [Gaz. Num. 1897, p. 10, 2.] Description taken from this source.

NOTE: This medal was exhibited at the Paris Salon, 1876.

45. Obverse. *A winged genius presenting the plan of the church to the City of Paris. On a banderolle* FLVCTVAT · NEC · MERGITVR. Signed DANIEL · DVPVIS. Reverse. *The interior of the church. In exergue* EGLISE · SAINT · JOSEPH | BALLU · ARCHITECTE Signed D · DVPVIS SCVLPSIT 75 mm. Bronze. [Gaz. Num. 1898, p. 9, 4.] Description taken from this source.

NOTE: This medal was exhibited at the Paris Salon, 1881.

46. Obverse and reverse. *Similar to No. 45.* 300 mm. [Gaz. Num. 1898, p. 31, 109.] Description taken from this source.
- NOTE: The obverse and reverse are separate.

47. Obverse. *Female figure, personifying the city of Paris, seated on the prow of a galley, a compass and a plan of the Hôtel de Ville in her hand. Signed in exergue* J · C · CHAPLAIN Reverse. REPUBLIQUE · FRANÇAISE Above coat of arms of the city of Paris FLVCTVAT | NEC | MERGITVR incised on a band. Inscription LA | VILLE | DE | PARIS | RÉÉDIFIÉ · SON · HOTEL · DE · VILLE | DE 1874 · A · 1882 | TH · BALLU · ET · ED · DEPERTHES | ARCHITECTES Below a cartouche and branches of oak. 76 mm. Silver galeano. [Gaz. Num. 1897, p. 16, 22.] Metropolitan Museum of Art.

NOTE: This medal was exhibited at the Paris Salon, 1886.



## VICTOR BALTARD

Born 1805 in Paris, where he died in 1874. He studied at the École des Beaux-Arts, being a pupil of Debret and of his own uncle, Louis Pierre Baltard. As a student he early distinguished himself and received the grand prix de Rome, this being followed by the first prize for a design for the tomb of Napoleon and by many awards in public competitions. Baltard built the château at Cestas, the theological seminary at St. Sulpice, and the monuments to Prince Eugène, to Ingres and to Flandrin. He designed numerous ecclesiastical edifices, churches, and chapels, both Catholic and Protestant, notably the cathedral at Troyes and the famous oratoire in Paris; in this city also, collaborating with Callet, he built the central market. Architect-in-chief to the government and officer of the Legion of Honor, Baltard served also as inspector of public buildings and on the committee for national festivals. Among his printed works may be mentioned "Monographie de la villa Médicis" and "Galerie de Diane à Fontainebleau."

48. *Portrait medallion V. Baltard, executed by Gustave Crauk. 210 mm. Bronze. [Boudeau Fasc. 115, p. 282, 5034.] Description taken from this source.*

## JOSEPH ERNST VON BANDEL

Born 1800 at Ansbach; died 1876 at Neudegg, near Donauwörth. As a young man he went to Munich and studied architecture, while employed by Karl von Fischer in his workshop of plastic ornamentation. After the death of Fischer, Bandel's interest in architecture gradually waned, and he occupied himself with painting, notably portraits in the style of Rubens and van Dyck. About this time King Maximilian of Bavaria became interested in Bandel, secured a place for him in the atelier of the famous sculptor Haller, and gave him a grant enabling him to study sculpture. Several years later he went to Rome, where he met Thorvaldsen, whose extreme classicism Bandel opposed with aggressive propaganda for the simpler, more popular styles. Nevertheless, upon his return to Munich he allied himself with the classical school of that city, being commissioned by Ludwig I to execute important sculptural and decorative work on the Glyptothek, Walhalla, and other national edifices. His most famous achievement was the gigantic Hermann monument, erected near Detmold; this is shown on the medals described below.

- 48a. Obverse. *Head to right. E. v. BANDEL SCHÖPFER D. HERMANN-DENKMALS Signed BREHMER F.*  
Reverse. *The monument. Legend NUR IN BRÜDERLICHER EINIGKEIT LEBT DEUTSCHEN VOLKES*  
*STÄRKE MACHT U. HERRLICHKEIT Inner legend HERMANN-DENKMAL ERRICH-TET VOM*  
*DEUTSCHEN VOLKE At bottom VOLLENDET AUGUST 1875 In the field GANZE HÖHE 183½ FUSS*  
42 mm. White metal. R.F.E. Collection. PLATE 14
- 48b. Obverse. *Same as No. 48a but without the signature of the sculptor. Reverse. The monument. Legend. HERMANN*  
*BEFREIER DEUTSCH--LANDS VOM RÖMISCHEN JOCHE Inner legends \* TACITUS ANNAL II · 88 ·*  
*\* BEGONNEN 1838 VOLLENDET 1875 | ENTWORFEN & ERBAUT VON E. V. BANDEL 28 mm.*  
White metal. American Numismatic Society. PLATE 14

## SIR CHARLES BARRY

Born 1795 in London and died there in 1860. He began his studies in his native city, continuing them by travel in Italy and the east. Barry built the Royal Institution at Manchester, the Birmingham Free Grammar School, and the Travelers' Club in London. After the destruction by fire of the Houses of Parliament, a competition was announced inviting the submittal of plans for their reconstruction. Barry offered designs in the gothic style, receiving the first prize with a commission to execute the buildings, which are shown on the medals as finally completed. He was elected a member of the Royal Academy, and was an honorary member of many foreign societies. In 1852 he was knighted by Queen Victoria.

49. Obverse. *Façade of the BIRMINGHAM | FREE GRAMMAR SCHOOL In exergue FOUNDED BY KING*  
*EDWARD VI. A. D. 1552 | REBUILT 1707. | PRESENT EDIFICE ERECTED 1836 |—| LENGTH IN*  
*FRONT 174 FEET | 125 FEET IN FLANK | 60 FEET IN HEIGHT |—| C. BARRY ARCHITECT*  
*Signed HALLIDAY. F. Reverse. Bust of Edward VI to left, laurel branches below. PATER MELIORIS ÆVI*  
*above. EDVARDVS VI · D · G · ANG · FR · ET HIB · REX · around bust. THIS SCHOOL WAS ENDOWED BY*  
*EDWARD VI. WITH | LANDS AND HOUSES PRODUCING £41 PER ANNUM. | WHICH NOW PRO-*  
*DUCE UPWARDS OF £4000 PER AN. | FOR THE INSTRUCTION OF THE YOUTH OF | BIRMING-*  
*HAM AND NEIGHBOURHOOD IN GRAMMAR | UNDER THE MANAGEMENT OF 20 GOVERNORS. |*  
*—| PRESENT MASTERS | REV. FRANCIS JEUNE D.C.L. | REV. SYDNEY GEDGE M.A. |—| ESTI-*  
*MATED COST OF THE | PRESENT BUILDING | £35000 Rim milled on obverse and reverse. 63 mm.*  
White metal. R.F.E. Collection. PLATE 5

50. Obverse. *Bust of Edward VI facing right.* EDVARDUS VI. LAUS DEO. Reverse. *Façade of the FREE GRAMMAR SCHOOL BIRMINGHAM In exergue* FOUNDED BY KING EDWARD VI. A.D. 1552 | REBUILT 1707. | PRESENT EDIFICE ERECTED 1836 | REV. FRANCIS JEUNE D.C.L. | REV. SYDNEY GEDGE M.A. | MASTERS. | C. BARRY ARCHITECT. Signed DAVIS *Rim milled on obverse and reverse.* 51 mm. White metal. R.J.E. Collection. PLATE 5

NOTE: See reverse of No. 501.

51. Obverse. *Same as No. 50. Reverse. Boy seated at table, surrounded by books, globes, etc. In exergue* VIA AD HONOREM Signed DAVIS BIRM. 51 mm. White metal. [Birm. Med. p. 80.] *Description taken from this source.*
52. Obverse. *Crowned bust of Queen Victoria to left, in an open wreath of roses, thistle, shamrock, and oak.* VICTORIA, QUEEN OF GREAT BRITAIN. Reverse. *View of the Houses of Parliament and the Thames. Three female figures and symbols.* HOUSES OF PARLIAMENT Above in centre a triangle QUEEN LORDS COMMONS and scrolls inscribed MAGNA | CHARTER and REFORM BILL Edge milled on obverse and reverse. 51 mm. Bronze. R.J.E. Collection. PLATE 5

53. Obverse. *View of the Houses of Parliament and the Thames.* NEW HOUSES OF PARLIAMENT In exergue LONDON |—| C. BARRY ESQ. ARCHITECT |—| Signed DAVIS BIRM Reverse. *Interior of the House of Lords.* INTERIOR OF THE HOUSE OF LORDS. 44 mm. Bronze. R.J.E. Collection. PLATE 5

54. Obverse. *Head of Queen Victoria to left.* VICTORIA REGINA Below 1846 Signed on truncation A & M (Allen & Moore). Reverse. *View of the Houses of Parliament and the Thames* NEW HOUSES OF PARLIAMENT In exergue OPENED NOV: 1847 |—| H. HYAMS LONDON Rim beaded. 22 mm. Brass. R.J.E. Collection. PLATE 5

55. Obverse. *Busts of Queen Victoria and Prince Albert, jugate to left.* H · M · G · M · QUEEN VICTORIA. AND H · R · H · PRINCE ALBERT Signed A & M (Allen & Moore). Reverse. *The Houses of Parliament and the Thames.* NEW HOUSES OF PARLIAMENT In exergue C. BARRY ESQ<sup>RE</sup> | ARCHT. |—| Signed ALLEN & MOORE BIRM · Rim milled on obverse and reverse. 27 mm. Bronze. British Museum. PLATE 5

56. Obverse. *Head of Queen Victoria to left. Legend* VICTORIA D: G: BRITANNIAR: REGINA F: D: Signed on truncation DAVIS. Reverse. *The Houses of Parliament and the Thames; above, radiated* KING |—| LORDS COMMONS In exergue NEW HOUSES OF PARLIAMENT | C. BARRY ESQ: ARCHT: |—| Signed J. DAVIS BIRM: | MEDALLIST BY COMMAND TO H: R: H: PRINCE ALBERT 64 mm. Bronze. British Museum. PLATE 5

57. Obverse. *British officers making peace with Chinese mandarins. Angel of peace above. In exergue* THE TRIUMPH OF THE BRITISH ARMS 1842. Signed DAVIS, BIRM Reverse. *Same as No. 56.* 64 mm. Bronze. [Birm. Med. p. 16.] *Description taken from this source.*

58. Obverse. *Bust to right.* SIR C. BARRY. R. A. ARCHITECT. Signed LEOPOLD WIENER. | ART-UNION OF LONDON 1862. Reverse. *The Houses of Parliament. In exergue* COMMENCED 1837 · INAUGURATED 1847 · Signed J. WIENER 59 mm. Bronze. [Rev. Belge 1883, p. 105, 161; Weber 220.] R.J.E. Collection. PLATE 5

NOTE: One of a series of medals of painters, sculptors, and architects, published by the Art-Union of London in the nineteenth century.

59. Uniface. *View of Westminster Abbey and the Houses of Parliament. At bottom* WESTMINSTER ABBEY AND THE HOUSES OF PARLIAMENT · LONDON · Signed E · B (Eric Bradbury). Semicircular 49 x 75 mm. Bronze. R.J.E. Collection. PLATE 5

## MARCEL AMÉDÉE BAUDOT

Born 1870 at Arcy-sur-Care in the département of Yonne. In 1888 he went to Paris and entered the École des Beaux-Arts, where he remained for four years, being a pupil of Laloux and André. He received four first-class medals while a student, and later the Destors prize. Baudot has erected private buildings of various kinds, and has held municipal positions in the city of Paris, such as inspector of buildings, officer of academy, and professor of drawing in the evening schools of the city.

60. Uniface. *Bust to left. Above* HOMMAGE | A M<sup>e</sup> A. DE BAUDOT *Below* 25<sup>e</sup> ANNIVERSAIRE | DE SON COURS DU TROCADÉRO | 13 FÉVRIER 1913 *Signed* A. J. HALOU 236 x 154 mm. *Bronze cast. R. J. E. Collection.* PLATE 10

#### FRANCIS BEDFORD

Born toward the end of the eighteenth century. Little appears to be recorded concerning the life and work of this English architect, beyond the fact that he specialized in ecclesiastical construction and ornamentation. Among churches which he designed and built may be mentioned two in the south of London; the earlier one of these, St. George's, Camberwell, of which the corner-stone was laid in 1822, is depicted on the medal described below. The other, St. John's on Waterloo Road, was begun in 1823, but was not completed until twenty years later. In 1844 Bedford published a chart, beautifully illustrated in colors, of studies in ecclesiastical ornamentation based upon models in the British Museum.

61. Obverse. *Façade of ST GEORGE'S CHURCH CAMBERWELL SURREY In exergue* FRANCIS BEDFORD | ARCHITECT *Signed* E·CROSS P· Reverse. THE FIRST STONE | OF THIS CHURCH WAS LAID BY | THE RIGHT REVEREND FATHER IN GOD | GEO· TOMLINE · D · D LORD BISHOP OF WINCHES- TER | ON THE 23<sup>d</sup> DAY OF APRIL | IN THE YEAR OF OUR LORD 1822 | IN THE THIRD YEAR OF THE REIGN OF KING GEORGE THE IV · | THE REV<sup>d</sup> EDWARD SMYTH VICAR | HENY GOOCH · RICH<sup>d</sup> BILLITER · THO<sup>s</sup> TURK · CHURCHWARDENS · | CHURCH COMMITTEE · | JAMES JACKS | R<sup>t</sup> BYGRAVE | CHARLES DODD | JOSEPH WARD | PETER DAVEY | W · PINCHBACK | W · G · MEYMOTT | ISAAC RICE | JOHN BRETT | W<sup>m</sup> WHIFFIN | SAM<sup>l</sup> LILLEY | ROBT CURTIS | ROBT HOWARD | ROBT YOUNG | GEO · ATHEARN | JN<sup>o</sup> SKIPPER | WILLIAM FRY | JOSE<sup>h</sup> FIDLER | CHA<sup>s</sup> DRUCE | W<sup>m</sup> VIZARD | JA<sup>s</sup> FISHER | J<sup>s</sup> HALLETT | CHR<sup>s</sup> MASON | ROBERT SMALL · TREASURER | GEO · SPENCE · SEC<sup>y</sup> 60 mm. [*Num. Chron.* 1886, p. 289.] *British Museum.* PLATE 18

#### REINHOLD BEGAS

Born 1831 in Berlin, where he died in 1911. He studied at the Berlin academy and under Wichman, Schadow, and Rauch, going later to Rome, where he was greatly influenced by Boecklin. While there he completed his famous statue of Pan and the deserted nymph. Returning to Berlin he designed the Schlossbrunnen, making of it a monument to the Emperor William I. Although the main interests of Begas lay in the domain of sculpture and painting, that he was also versed in architecture is attested by a direct statement to this effect in the "Berliner Münzblätter," October, 1911, while even more significant is the word "Architektura" on the medal designed by his son and described below.

62. Obverse. *Half length figure to right with bat.* REINHOLD 1897 BEGAS Reverse. *Seated female figure with attributes of painting, architecture, and sculpture.* SCULPTURA ARCHITEKTURA PICTURA *At bottom near edge* LAUER *Signed* WERNER BEGAS FEC. BERLIN 1897 64 mm. *Bronze.* [*Berlin. Münzbl.* Oct. 1911, p. 186.] *R. J. E. Collection.* PLATE 9
63. Uniface. *Same as obverse of No. 62.* 170 mm. *Bronze cast. R. J. E. Collection.* PLATE 9

#### PETER BEHRENS

Born 1868 at Hamburg, and studied at Altona, Karlsruhe, and Düsseldorf. His works include the Haus Behrens at Darmstadt, the antechamber of the Hamburg exhibit at the exposition in Turin, the reading-room of the Düsseldorf library, as well as exhibition buildings at Oldenburg, Dresden, and Cologne. Behrens built also the Protestant church at Hagen a/W for which he was awarded the first prize in competition, a crematory near Hagen, and the residence of the German embassy in St. Petersburg. Being made a director of the General Electric Company of Berlin in 1907, he drew the plans for their establishments, designing also many private residences in Berlin. He is versed in painting, has a practical knowledge of the manufacture of objects of art, and has published a book on economical construction. Behrens was appointed professor at Darmstadt and honorary member of the Vienna academy of cultural arts.

64. Uniface. *Head to left.* PETER BEHRENS MCMXVIII *Signed* RUD. BOSSELT Edge. C. POELLATH SCHROBEN- HAUSEN 95 mm. *Bronze cast. R. J. E. Collection.* PLATE 11
65. Uniface. *Head to left.* PETER BEHRENS *Signed on truncation* DAUTERT 91 mm. *Bronze cast. R. J. E. Collection.* PLATE 11



## LUCA BELTRAMI

Born 1854 in Milan, where he began his education, continuing at the École des Beaux-Arts in Paris. In his native city he was appointed architect-in-charge of the cathedral and of the permanent art exhibition building; other important works being the castello at Soncino, the façade of the cathedral at Monza, plans for the new campanile of S. Marco in Venice, and the Castello Sforzesco at Milan, in appreciation of which he received from Count Sforza a medal which is described below and which shows the castello. Beltrami was appointed custodian of the national monuments of Lombardy, and wrote a history of the architecture and painting of that province. He has been a prolific writer, a contributor to many art journals, and professor at the academy of Milan.

66. Obverse. *Bust to right.* LVCAS HANNIBALIS BELTRAMI ET ELISAE MAZZUCHELLI FILIVS MEDIOLANEN. ARCHITECTVS \* Signed on truncation L SECCHI-MOD. and in monogram A C (Angelo Cappuccio). Reverse. Coat of arms of Milan supported by two cherubs. Above this the Castello Sforzesco, a sunburst behind. HONOS NOMENQVE MANEBVNT Legend ARCIS SFORTIANAE RESTITVTORI SAPIENTI CIVES MEDIOLANENSES D.D.L.M. Below \* M C M \* Signed JOHNSON 67 mm. Bronze. R. J. E. Collection. PLATE 3

67. Obverse. *The Castello Sforzesco.* Legend · POST · TENEBRAS · SPERO · LVCEM · Below, coat of arms and laurel · VRBIS · DECORI · CIVIVM · | VSVI · | MDCCCXCIII | XXV · OCT · Below, near edge · LVCA · BELTRAMI · DIS · Signed JOHNSON and A · CAPPUCIO · INC · Reverse. Coat of arms of Milan, supported by two genii. Inscription · MAGISTRI · | · JÖH · DE · MEDIOLANO · | · PH · SCOTTOLI-FILARETE · | · JÄC · DE · CORTONABARTÖL · | · GADIO-BENEDETTO · FERRINI · | · BRAMANTE · \* · LEONARDO · | · MCCCCCL · | · — · MCCCCIC · | · — · The legend is composed of a series of symbols, letters, and figures. 67 mm. Bronze silvered. R. J. E. Collection. PLATE 3

## ÉMILE HENRI JEAN BENARD

Born 1844 at Goderville, near Havre. He studied under Huchon and Paccard, and in his twenty-fourth year received the grand prix de Rome. In Havre Benard erected a savings-bank building, large warehouses, and a monument commemorating the war of 1870; at Fécamp a judicial court, churches at Belleville and Mare-aux-Clercs, and numerous chapels, hotels, and casinos in northwestern France. He also submitted an architectural plan for the University of California, being awarded first prize in competition with architects throughout the world. This is commemorated by the medal described below. Benard was appointed official architect to the French government, received the grand prix at the Exposition Universelle in 1900, has held membership in many societies, and was made chevalier of the Legion of Honor.

68. Obverse. *Bust of Mrs. Hearst to right, in an ornamented circle, flowers below.* LAVDENT · EAM | IN · PORTIS · OPERA · EJVS Signed O ROTY (all lettering incised). Reverse. THE · INTERNATIONAL · COMPETITION · FOR · | THE · PHOEBE · HEARST · ARCHITECTVRAL · | PLAN · FOR · THE · UNIVERSITY · OF · CALIFORNIA · (incised). Above, the busts of the MEMBERS · OF · THE · JURY · (incised) J · B · REINSTEIN PAUL WALLOT J · L · PASCAL R · NORMAN SHAW WALTER COOK Below, perspective view of the university grounds and buildings. FIRST PRIZE (incised) TROS · TYRIVSVE · MIHI · NVLLO · | DISCRIMINE · AGETVR · At bottom a spray of laurel and palm E. BENARD ARCHITECTE (incised). 142 x 108 mm. Bronze cast. R. J. E. Collection. PLATE 8

NOTE: Obverse and reverse are cast separately.

Phoebe Apperson Hearst (1842-1919) was born in California, where she was educated, and later became the wife of United States Senator Hearst. Always interested in philanthropic work, she founded and maintained libraries and kindergartens and made large donations to the University of California. Mrs. Hearst instituted the international competition for an architectural plan of that university.

69. Obverse and reverse. *Same as No. 68.* 80 x 62 mm. [Gaz. Num. 1905, p. 234, 191.] Description taken from this source.

NOTE: "Gazette Numismatique" mentions this plaquette under date of 1901.

## N. A. BENOIT

70. Obverse. *Bust to right, signed ALEXEJEFF* Reverse. *Inscription commemorating his fiftieth birthday in 1866.* 51 mm. Bronze. Description furnished by Mr. M. Schulman of Amsterdam.



## SIR JOHN BENSON

Born 1812 at Collooney in the county of Sligo; died in 1874. Desiring at an early age to become an architect and engineer, his education was directed consistently to this end, and his first undertaking, the restoration of Markree Castle, gave abundant proof of his ability. In 1850 he was appointed architect to the Cork municipal corporation, and engineer to the harbor commission of that city. St. Patrick's bridge, the water-works, and several piers and docks were constructed by him; later he built churches and other public edifices in Cork, as well as the building for the Industrial Exhibition held at Dublin in 1853, this structure being depicted on the medal described below. On the occasion of the opening of this building, Benson was knighted. He was a member of the Institute of Civil Engineers.

71. Obverse. *Head of William Dargan to right.* DARGAN. Signed on truncation w. w. r (William Woodhouse). Reverse. *View of exhibition building.* GREAT INDUSTRIAL EXHIBITION. | IN CONNEXION WITH THE ROYAL DUBLIN SOCIETY | In *exergue* ERECTED AT THE SOLE EXPENSE | OF WILLIAM DARGAN | OPENED THE 12<sup>TH</sup> MAY 1853 | SIR J. BENSON ARCHT Signed WOODHOUSE. F 44 mm. Bronze. R.J.E. Collection.

PLATE 7

## FEDERIGO BERCHE

Born 1831 at Venice; died 1908 at Florence. His studies in the general branches, as well as in engineering and building, were pursued at Venice and at Padua, in both of which cities he obtained the doctorate in architecture. After extensive travel and a short period of activity at Candia, he returned to his native city and established himself. One of his earliest works, and the one upon which his international reputation rests, is the Fondaco dei Turchi, completely reconstructed by him in 1860. This imposing edifice was falling into ruins and had been condemned to be destroyed, but Berchet pleaded so strongly for its conservation that the municipality yielded, calling upon him to prepare the elevations and to execute the work. With the exception of this Fondaco dei Turchi, or Turkish emporium, which is shown on the medal described below, Berchet appears to have specialized in ecclesiastical architecture, having designed the façade of S. Martino in Venice, and erected many other churches in that city and elsewhere. He is, however, better known as a writer than as an architect, being a recognized authority on engineering, building, and archeology, concerning all of which subjects he published treatises.

72. Obverse. *View of the warehouse of the Turks in Venice.* \*ERETTO SECOLO XIII · RESTAURATO SECOLO XIX \* Below FEDERICO BERCHE ARCHITETTO Signed F · STIORE INC. Reverse. ERETTO DAI PESARO | FU DEI DUCHI DI FERRARA DEI PRIULI | FONDACO DEI TURCHI | IL COMUNE DI VENEZIA LO ACQUISTAVA | PROPONENTE A · MARCELLO PODESTA | INCOMINCIAVA IL PROGETTATO RESTAURO | PIER LUIGI BEMBO SUCCESSORE | SCOPRIVASI LA FACCIAIA | GIUSEPPE GIOVANELLI SINDACO |—| MDCCCLXIX 63 mm. Bronze. R.J.E. Collection.

PLATE 3

## FRANZ VON BERGER

Born in Vienna in 1841. The whole of his life and career, including the period of his education, has centred in his native city, his professional study of engineering and architecture having been completed at the Institute of Technology in Vienna. He was architect to the government in the erection and reconstruction of numerous municipal buildings, and he also built schools in Vienna and its environs. He regulated the course of the Wien river near the capital, and introduced a system of irrigation canals. Von Berger was director of the department of public buildings, president of the Engineers and Architects Association of Austria, official architect for Vienna, and departmental chief in the ministry of public works.

73. Obverse. *Bust to left.* Below STADTBAUDIRECTOR | ING<sup>E</sup> D<sup>E</sup> FRANZ BERGER | 24. FEBRUAR 1908 Signed C · M · SCHWERTNER · JVN Reverse. *Vindobona holding a plan; engineers, artisans and laborers at work.* GEWIDMET VOM KLVB DER | WIENER | STADTBAVAMTSINGENIEVRE Signed C · M · SCHWERTNER · JVN 62 x 44 mm. Bronze. [Mz. & Med. Kunde May 1908, p. 61.] R.J.E. Collection.

PLATE 4

NOTE: "Münz- und Medaillenkunde" states that at an exhibition at the Künstlerhaus, a large "Porträt Gussplakette" was shown. This was the model from which the above is a reduction.

## HENDRIK PETRUS BERLAGE

Born 1856 at Amsterdam. His technical education, which was pursued at Zurich, was supplemented by travel in Italy and Germany. Called to Frankfurt to assist in the construction of the great panorama building, he remained there for two years before returning to Amsterdam, where he collaborated with Sanders in the erection of several large edifices.

In 1889 he established himself independently, and soon won recognition as a leader among the progressives of the modern school in Holland. When commissioned by the government to erect public buildings at Amsterdam, Groningen, and The Hague, Berlage made use of these to exemplify his theories, notably in the case of the stock exchange shown on the medal described in this work. He was an exponent of clearly defined principles concerning building and interior decoration, these being set forth in the monograph published in German at Leipzig, 1905, and entitled, "Gedanken über Stil in der Baukunst." In this book, as also in his constructive work, Berlage emphasizes simplicity, and the subordination of decoration to utility.

74. Obverse. *The new stock exchange at Amsterdam, before which a female figure with a sheaf of palm.* \* AMSTERDAM 27 MEI \* 1903 Signed in exergue J.A.A.G. (J. A. A. Gerritsen) F. J. WERNER Reverse. *Above, a radiant star; below, a branch of laurel. Inscription* TER HERINNERING | AAN DE OPENING VAN DE | NIEUWE BEURS | GEBOUWD \*\* DOOR: | . . . ARCHT H. P. BERLAGE | AMSTERDAM | \*\*. 60 mm. Bronze. [Zwierzina 1898-1908, p. 89, 400.] R.F.E. Collection. PLATE 8

### RICHARD BERNDL

Born 1875 in Munich, where he received his education, both general and technical. Since the beginning of his career Berndl has specialized in the planning of churches, mausoleums, and villas; also in the details of interior decoration. His earliest work of importance was the Franziska-Andrássy mausoleum at Kraszna-Horka-Váralja, in collaboration with the sculptor, Max Frick. He rebuilt the Hotel Union in Munich, and designed numerous churches and residences throughout Bavaria. In 1906 Berndl made an elaborate model of a Catholic church site for the Dresden Exposition of Industrial Arts.

75. Obverse. · RICHARD · | · BERNDL · K · | · PROFESSOR · | "EXEMPLO · MEO · DO · | · CEO ·" Rim beaded. Reverse. *Architecture seated in a vehicle drawn by two figures representing painting and sculpture.* ARCHITEC | TVR | A PICTVR | A SCV | LPT | VR | A Signed in exergue · MAX · DASIO · PICT | A · D · MCM · | VIII 67 mm. Bronze. R.F.E. Collection. PLATE 9

### STANISLAS LOUIS BERNIER

Born 1845 in Paris, where he died in 1919. He studied at the École des Beaux-Arts and under Daumet, receiving the prix de Rome for his plan of a natural history museum. His design for the new building of the Opéra Comique in Paris won the first prize, and he was awarded several gold medals at national expositions. Bernier was a consulting member of the Paris council on municipal buildings, was an architect of the government, a member of the French Institute, and an officer of the Legion of Honor.

76. Uniface. *Bust to left.* LOUIS · BERNIER ARCHITECTE Signed DD in monogram and below bust ROME 1873 DANIEL-DUPUIS 149 mm. Bronze cast. [Roger Marx, *Méd. Franç. depuis 1789*, p. 44.] R.F.E. Collection. PLATE 7
77. Uniface. *Similar to No. 76.* 60 mm. Bronze cast. [Gaz. Num. 1898, p. 24, 62.] Description taken from this source.

### GIOVANNI LORENZO BERNINI

Born 1598 at Naples, and died 1680 in Rome. Sculptor and painter as well as architect, he was an eminent exponent of the baroque style. After his return from Paris, where he went at the invitation of Louis XIV to plan additions to the Louvre, Bernini settled in Rome, and during the pontificates of six popes devoted much of his time to work on the Quirinal palace and St. Peter's cathedral, designing for the latter the colossal bronze tabernacle and the double colonnades. He built also the scala regia of the Vatican, the bell towers of the Pantheon, and numerous churches throughout Italy, notably one at Castel Gandolfo and the church of the Assunta at Ariccia. Bernini supervised the restoration of the bridge of San Angelo, and was the architect of the Barberini palace.

78. Obverse. *Bust to right with cloak.* EQVES · IOA · LAVRENT BERNINVS · ETATIS · SVE · · ANNO 76. 1674 Signed on truncation F. CHERON. Reverse. *Four female figures with attributes of painting, sculpture, and architecture.* SINGVLARIS · IN SINGVLIS · IN · OMNIBVS · VNICVS · Signed F. CHERON. 72 mm. Bronze cast. [Mazz. II, p. 121; Kluyssk. I, p. 110.] R.F.E. Collection. PLATE 13

NOTE: Kluysskens states that the purpose of this medal was to commemorate Bernini's visit to the court of Louis XIV.

79. Obverse. *Head to left.* BERNINVS PICTVRA SCVLPTVRA ARCHITECTONICE PRAESTAS Signed v. CATENACCI SCVLPT. Reverse. *Truncated column, surrounded by the attributes of architecture, sculpture, and painting.* NEAPOLI NAT. CIOIOXCVIII OB. ROMAE CIOIOCLXXX Signed A. ARNAUD SCVLPT. | L. TAGLIONI CON. NEAP. 41 mm. Bronze. R.J.E. Collection. PLATE 13

NOTE: One of a series of medals of famous Italians published by L. Taglioni. The obverses of these medals are by Catenacci, the reverses by Arnaud.

## LUDWIG BERNOULLY

Born 1873 at Frankfurt a/ Main, and studied at the Polytechnic Institutes in Karlsruhe and Stuttgart. At Frankfurt he built the Gewerbeschule, a restaurant of international reputation called the Krokodileinbau, a building for the "General Anzeiger," and, in collaboration with Billing, several community buildings. Bernouilly has won awards for schools at Frankfurt and Colmar, and has also erected numerous factories and housing projects. He has contributed to many scientific magazines, is a member of the League of German Architects, of the Society of German Architects and Engineers, and of similar organizations.

80. Uniface. *Head to left.* LUDWIG | BERNOULLY Signed on truncation DAUTERT 150 x 118 mm. Bronze cast. R.J.E. Collection. PLATE 14

## N. BESPALOFF

81. Obverse. *The double eagle.* Reverse. *Inscription.* 43 mm. Bronze. [Hess Cat. 1912, 8925.] Description taken from this source.

## JOHANN GEORG BESTELMEYER

Born 1874 in Nuremberg, he pursued his studies at the Technische Hochschule in Munich, later building the chemical laboratory as an annex to that institution. In Munich also he erected new buildings for the university, and the offices of the Arminia bank. He designed headquarters for the imperial finance administration in Berlin, an addition to the Germanic Museum at Nuremberg, and the cemetery together with its mausoleum at Regensburg. Outside of his own country he erected the Germanic Museum of Harvard University and the German building for the exposition of 1911 in Rome. Bestelmeyer is a member of many academies and societies in Berlin, Vienna, Munich, and Dresden, and has received many distinctions, including the gold medal of the order of Ludwig.

82. Uniface. *Head to left. Below* GERMAN BESTELMEYER Signed DAUTERT 141 x 99 mm. Bronze cast. R.J.E. Collection. PLATE 9

## HENRI JOSEPH FRANÇOIS BEYAERT

Born 1825 at Courtrai, and died 1894 in Brussels. He played an important rôle in the architectural development of his country and was made laureate of the Brussels academy. After collaborating with Janssens in erecting a building for the national bank of Belgium, Beyaert laid out the Place du Petit Sablon, reconstructed the Palais de la Nation, and added a most original winding staircase to the Porte de Hal, the southeastern gate of the city. He designed numerous churches and railway stations, and received the award of twenty thousand francs offered by the municipality of Brussels for the best design of an approach to its new boulevard. A street was named after him in that city, a tablet in his honor being placed at the corner of that street and the rue Ducale. Beyaert's work is characterized by a successful adaptation of the Flemish style to modern architectural requirements.

83. Uniface. *Winged figure holding portrait medallion of Beyaert.* A | HENRI | BEYAERT | ARCHITECTE Below 1824 | 1893 Signed G. DEVREESE. | 1905 137 x 85 mm. Galvano silvered. [Domp. de Cbaufepié p. 145; Gaz. Num. 1911-12, p. 171, 116.] R.J.E. Collection. PLATE 9

NOTE: "Gazette Numismatique" states that Paul Du Bois, sculptor, executed the galvanos which were issued to those who subscribed toward a fund for the tablet mentioned in the biography above.

84. Uniface. *Head to left.* H. BEYAERT. ARCHITECTE. Signed G. DEVREESE 90 mm. Bronze cast. R.J.E. Collection. NOTE: From information furnished by the sculptor it would appear that this medal is unique. PLATE 9

85. Obverse. *The Brouckere fountain in Brussels.* MONUMENT ÉRIGÉ A LA MÉMOIRE DE CH. DE BROUCKERE  
*In exergue* 20 AVRIL 1860.—H. BEYAERT ARCH. Signed J. WIENER F. Reverse. 1863 MONUMENT A  
 LA MÉMOIRE DU BOURGMESTRE A. N. FONTAINAS. CONSTRUCTION D'UNE 8<sup>e</sup> ÉCOLE. TRANS-  
 FORMATION DU QUARTIER DU VIEUX MARCHÉ. SQUARE DE LA PLACE DE LA SOCIÉTÉ  
 CIVILE. TRAVAUX D'ACHÈVEMENT DU PALAIS DE L'UNIVERSITÉ. LEGS DE P. TH. VERHAR-  
 GEN. FOUDROIEMENT DE LA FLÈCHE DE L'HOTEL DE VILLE. ÉLECTIONS COMMUNALES.  
 50 mm. Bronze. [*Rev. Belge* 1883, p. 83, 126.] Description taken from this source.

#### AUGUST VON BEYER

Born 1834 at Künzelsau in the province of Württemberg; died 1899 at Ulm. As a young man he went to Stuttgart, where he took a course of study in the school of building and where he gained practical experience under the architect Egle, assisting him in the restoration of the Frauenkirche at Esslingen, and in work on the Polytechnicum at Stuttgart. Beyer also made the drawings for Egle's book entitled, "Mittelalterliche Baudenkmale in Schwaben." After extensive travel in France, Belgium and Italy, he was appointed lecturer at the school where he had previously studied. He restored the Klosterkirche at Bebenhausen, and erected numerous private residences at Stuttgart, living there until called, in 1880, to Ulm as architect-in-charge of the cathedral. Beyer's greatest achievement was the erection of the western tower at Ulm, shown on the medal here described. As a reward for this work a title was conferred upon him.

86. Obverse. *The minster at Ulm.* BEG. V. MÜNST-BAUMST. H. ENSINGER VOLLEND. V. MÜNSTER-BAUM.  
 BEYER *At left* 1877 *at right* 1890 Signed SCHWERDT *Rim beaded.* Reverse. *Two coats of arms, between which*  
 ES WÄHRTE LANG | DOCH ES GELANG *Around the four sides* Z. ANDENKEN A. D. VOLLENDUNG D.  
 MÜNSTERS ZU ULM 1890 27 x 27 mm. Silver. R.F.E. Collection. PLATE 26

#### HERMANN BILLING

Born 1867 at Karlsruhe. His study of industrial art and architecture in Germany, France, and Italy was supplemented by travel in the United States. Through the numerous private and monumental structures erected by him, by his design for the Stephan fountain, and by his expert advice freely offered in all municipal building problems, Billing has accomplished much for the architectural development of his native city. Outside of Karlsruhe he has also rendered valuable service in many parts of Germany by designs for bridges, as at Bremen, Kreuznach, and Ruhrort; for railway stations, as at Hamburg and Leipzig; and for several exposition halls. He has held positions at Karlsruhe as professor of drawing, especially perspective, of interior design, and of architecture.

87. Uniface. *Bust to left, framed.* Below HERMANN | BILLING Signed BENNO ELKAN (*all lettering incised*). 208 x 176  
 mm. Bronze cast. R.F.E. Collection. PLATE 11

#### THORVALD BINDESBOELL

Born 1846 in Copenhagen, and died there in 1908. Bindsboell's structures are characterized by breadth of proportion and by their essentially baroque style. This decorative element is unusual and strongly original. His artistic activities include textiles, ceramics, embroideries, metal work, and bookbindings. In the architectural domain, strictly considered, Bindsboell's reputation rests upon two buildings, a home for post and telegraph employees and a home for seamen, both in Copenhagen.

88. Uniface. *Bust to left.* THORVALD · BINDESBOELL *At right* ANNO MDCCCL | XXXXIX Signed GUNNAR J.  
 226 x 126 mm. Bronze cast. Royal Collection, Copenhagen. PLATE 31

NOTE: Mr. George Galster, keeper of coins and medals at the museum in Copenhagen, states under date of April 26, 1922, that the above is imited.

#### ADRIEN BLOMME

89. Uniface. *Head to left.* ADRIEN BLOMME Signed below in monogram A B and on truncation 1913 BONNETAIN  
 241 mm. Bronze cast. R.F.E. Collection. PLATE 10



## LÉONARD BLOMME

Born 1840 at Antwerp, where he died in 1918. He was educated in his native city, where he studied under Joseph Schadde, famous for his design of the stock exchange. In collaboration, the brothers Henri and Léonard Blomme built an orphanage for boys in Antwerp, the church of St. Willebrod near that city, and a community house at Borgerhout. Léonard Blomme's chief architectural accomplishment was the restoration of the palace of Margaret of Austria at Mechelen, a building which has since been altered for use as a court-house; he also erected numerous private residences, mainly in the classic style, but his principal service has been rather in the field of education than in that of building. Upon the death of Brackelmans, Blomme was appointed to succeed him as professor of architecture at the Beaux-Arts Institute in Antwerp.

90. Uniface. *Three-quarter length figure facing left holding a book. Church in background, coat of arms above. Below* DEN HEERE LEONARD BLOMME | BOUWMEESTER ·· LEERAAR AAN | HET HOOGER GESTICHT VAN SCHOONE KUNSTEN VAN ANTWERPEN (*Alphonse Mauquoy.*) 106 x 76 mm. Bronze cast. R.J.E. Collection.

PLATE 31

NOTE: The sculptor advises that there is a plaquette 570 x 400 mm. in silvered bronze.

## CHARLES PAUL CAMILLE BLONDEL

Born 1872 in Paris. A son of Paul Blondel, he received his early interest in architecture from his father, whose atelier he later entered as a pupil. Charles Blondel also studied at the École des Beaux-Arts, where he won the prix Labarre and the prix Rougevin. Among his earlier works are to be mentioned schools in Paris, residences at Rheims and Épernay, and the hospital at Marles; later he executed a series of monuments and built private villas in the environs of Paris, and in the city itself the Récarnier theatre and the telephone headquarters. Appointed architect and consulting expert to the municipality, Blondel's activity has not been confined to his own country, and he has received medals from other lands in recognition of his services.

91. Uniface. *Bust to left with hat and cape. CHARLES P C BLONDEL At left PARIS at right MCMX and a compass. Signed P V DAUTEL. 99 mm. Bronze cast. R.J.E. Collection.*

PLATE 26

## PAUL BLONDEL

Born 1847 in Paris; died in 1897. He was a pupil of Daumet and of Rougevin at the École des Beaux-Arts, passing his examinations in first class and with ten first awards. During the years that immediately followed, Blondel received the prix Deschaumes, the prix Achille Leclère, the prix Blouet, and the grand prix de Rome. At Mülhausen he built model lodgings, a dispensary, a medical school, and a library. Blondel also erected the château Murat and the hotel Lombard, built a savings bank at Mayenne, completed the synagogue at Versailles, and designed the monument to Columbus at San Domingo. Expert to the government for civic buildings, he was professor of architecture, a member of many learned societies, recipient of the order of Charles III of Spain and of other foreign decorations.

92. Uniface. *Head to right. PAUL BLONDEL—ARCHITECTE—PENSIONNAIRE DE L'ACADEMIE DE FRANCE A ROME MDCCCLXXVII Signed on truncation ROTY 170 mm. Bronze cast. Owned by Mr. Charles P. C. Blondel.*

PLATE 6

## GUILLAUME ABEL BLOUET

Born 1795 at Passy, and died 1835 in Paris. He was a pupil of Desespine and studied at the École académique d'architecture, receiving in 1821 the grand prix de Rome. Blouet accompanied an expedition to Greece as its director of architecture and sculpture, and later collaborated in preparing the illustrated volume published by the government entitled, "Expédition scientifique de Morée." He was appointed architect of Fontainebleau and successor to Huyot on the arc de triomphe. Chosen by the government to accompany Demetz on his visit to the United States, Blouet made a study of the American system of penitentiaries, and in marked contrast with his earlier enthusiasm for classical antiquities wrote numerous treatises relating to prison buildings. Chevalier of the Legion of Honor and professor at the École des Beaux-Arts, where a prize has since been established in his memory, he was also a member of the French Institute and of the Royal Institute of British Architects.

93. Obverse. *Head to left.* ABEL BLOUET ARCHITECTE Signed DOMARD Reverse. NÉ A PASSY LE 6 OCTOBRE 1795 |\*| PROFESSEUR A L'ÉCOLE DES BEAUX-ARTS | MEMBRE DE L'INSTITUT |\*| MORT A PARIS LE 17 MAI 1853 Edge. *The device of the French mint and* CUIVRE. 72 mm. Bronze. R.J.E. Collection. PLATE 46

94. Uniface. *Head to left.* A \* ABEL \* BLOUET \* SES ELEVES Signed ELIAS ROBERT 1854 485 mm. Marble. *École des Beaux-Arts, Paris.* PLATE 46

### ALFRED FRIEDRICH BLUNTSCHLI

Born 1842 in Zurich, he began his studies at the Polytechnicum in that city, continuing his education later under Questel at the École des Beaux-Arts in Paris. In 1870 he went to Frankfurt a/Main, where he collaborated for a time with Mylius. Jointly they entered numerous plans in competition and won many awards, the most important being the first prize for the Swiss Parliament building in Berne and the first prize for the town hall in Hamburg. Bluntschli drew the plans for a number of private residences in Germany, Switzerland, and Italy, building also the Frankfurter Hof, the castles of Holzhausen and Langenzell, and a large church at Enge in the suburbs of Zurich. He was for many years professor at the Polytechnicum in that city.

95. Obverse. *Head to left.* · FRITS · BLUNTSCHLI · ARCHITEKT · Below · AETATIS · LXX · Signed KARL HÄNNY Reverse. *Nude female figure holding a victory in one hand, a branch of laurel in the other.* Edge. c. POELLATH SCHROBENHAUSEN 70 mm. Bronze. R.J.E. Collection. PLATE 10

NOTE: This medal was struck in 1911 by Professor Bluntschli's friends and former pupils to celebrate the seventieth anniversary of his birth.

96. Obverse and Reverse. *Same as No. 95.* 135 mm. Bronze cast. *The American Numismatic Society.* PLATE 10  
NOTE: The obverse and reverse are cast separately.

### CARL BOETTICHER

Born 1860 at Nordhausen; died 1889 in Berlin. Although primarily an archaeologist, he was also eminent as an author, and as an architect distinguished for his originality in ornamental design. In 1862 he accompanied the architect Strack on a journey of exploration to Greece. In Berlin, Boetticher was professor at the school of industrial arts and a director of the museum. He was the author of numerous books and treatises on archaeological and architectural subjects; among his writings may be mentioned "Tektonik der Hellenen" and "Die Holzarchitektur des Mittelalters."

97. Uniface. *Head to left.* \* CARL \* BOETTICHER \* ARCHITECT \* MDCCCLXXVII \* Signed on truncation ED· LÛRSSEN· 79 mm. Bronze cast, silvered. [Von Sallet p. 209.] R.J.E. Collection. PLATE 9

### LOUIS CHARLES BOILEAU

Born 1837 in Paris; died 1914. The son of an eminent architect, Louis Auguste Boileau, he spent his youth in an atmosphere favorable to his development for his chosen profession. He studied at the École des Beaux-Arts and in the atelier of his father, with whom he also collaborated, both specializing in ecclesiastical architecture and taking a deep interest in plans for the smaller type of churches. The younger Boileau built several schools, notably one for boys at l'Isle-Adam, and a considerable portion of the Bon Marché in Paris, designing also the town hall at Étampes and the château Boucicaud at Fontenay. He made a specialty of interior decoration for churches and other public buildings, as well as of architectural work connected with monuments, this being exemplified by his share in that of Gambetta, shown on the medal referred to below. Boileau received awards from numerous salons and expositions, and collaborated on the editorial work of "l'Architecture."

98. Obverse. *Bust of Gambetta to left* LEON GAMBETTA 1838-1882 Signed s. e. | VERNIER | 1888 Reverse. *The Gambetta monument within a beaded border.* At left CE MONVMENT | ELEVE A LA GLOIRE DE | GAMBETTA | PAR LA | FRANCE REPUBLICAINE | A ETE INAVGVRE | LE 13 JVILLET 1888 | CARNOT ETANT | PRESIDENT DE LA | REPVBLOQUE At right L. C. BOILEAV FILS | ARCHITECTE | P. AVBÉ | STATVAIRE Signed in exergue s. e. VERNIER Edge. *Device of the French mint and* BRONZE 70 mm. Bronze. [Gaz. Num. 1901, p. 195, 3.] R.J.E. Collection. PLATE 8

NOTE: "Gazette Numismatique" 1901, page 210, No. 110, mentions medallion similar to above, 195 mm. in diameter.

## ÉTIENNE JOSEPH BOISSONADE

Born 1796, supposedly at Gerniez, a picturesque village in the south of France. There appears to be no record as to place or date of his decease. His education in engineering and architecture was followed by further study under Durand, after which Boissonade established himself at Rodez, the principal city of the region. Specializing somewhat in public buildings, he erected the Protestant church at Carnares, drew plans for the prisons at Millau and Villefranche, reconstructed the town hall at Rodez, and made important additions to the cathedral and the theological seminary in that city. There also he was professor at the school of technology, and later was placed at the head of the department of public works for the surrounding district.

99. *Portrait medallion of Boissonade, executed by Raymond Gayraud. [Forrer II, p. 228.] Description taken from this source.*

## CAMILLO BOITO

Born 1836 in Rome; died 1914 in Milan. He was educated at the university of Padua, also in Florence and Venice. When twenty years of age he began to teach in the latter city, but receiving a scholarship from the government went to Rome for further study. The political disturbances of 1859 drove him away; he went to Venice, thence he went to Milan, where he established his home and entered upon his career as professor and architect. In Milan Boito erected numerous buildings, including several schools, a home for musicians, a concert hall, and Verdi's mortuary chapel. At Padua he built the new civic museum, a school, and the palazzo delle Debite; at Gallarate a hospital and a chapel. During nearly fifty years as professor in Milan he was an influential exponent of the gothic style; he was also a prolific writer on architecture and sculpture. Boito was decorated with the order of the Crown of Italy.

100. Obverse. *Bust to left. Signed on truncation LUIGI SECCHI Below s. JOHNSON—A. C. INC. (Angelo Cappuccio.) Reverse. A | CAMILLO BOITO | ARCHITETTO SCRITTORE | MAESTRO | NEL XLVIII ANNO | DI QVEL GLO-  
RIOSO INSEGNAMENTO | CHE VOLENTE ABBANDONA | DISCEPOLI | AMICI COLLEGHI | DIVO-  
TAMENTE | CONSACRANO |—| XXI MARZO MCMIX 67 mm. Bronze. [Stefano Johnson Cat. 1910, p. 33.]  
R.J.E. Collection. PLATE 7*

## LOUIS FRANÇOIS PHILIPPE BOITTE

Born 1830 in Paris, and died 1906 at Fontainebleau. He studied at the École des Beaux-Arts, being a pupil of Questel, Saint Père, and Trouillet, and receiving in 1859 the grand prix de Rome. In collaboration with Paul Dubois he executed the mausoleum of General Lamorism in the cathedral of Nantes. Being appointed architect-in-charge of Fontainebleau, Boitte laid out the parks and built the Serlio pavilion and numerous other additions to the domain. At Toulouse he drew the plans for the restoration of the chapel of St. Saturnin and supervised the execution of that work. Chevalier of the Legion of Honor, he was appointed professor of architecture at the École des Beaux-Arts to succeed his father-in-law, Albert Lenoir, of the French Institute.

101. Uniface. *Bust to right · PH · BOITTE · · ARCHITECTE · Signed on truncation FALGUIÈRE 114 mm. Bronze cast.  
R.J.E. Collection. PLATE 29*

## LOUIS BERNARD BONNIER

Born at Templeuve in 1856. After study at the École des Beaux-Arts and under Moyaux and André, he built a town hall at Templeuve, another at Issy-les-Moulineaux, and a laboratory of maritime zoology at Wimereux. In Paris and its environs, Bonnier designed the Creusot pavilion, the dispensary of the Jony-Rouve-Tanies quarter, and numerous private residences. There he was also inspector of highways, chief architect of municipal and national buildings, member of the council on buildings for the district of the Seine, and chief architect of the Exposition Universelle in 1900. Officer of public instruction and of the Legion of Honor, he has received various foreign decorations and held membership in many learned societies.

102. Uniface. *Bust to right L<sup>s</sup> BONNIER. PRÉST DE LA STÉ DES ARCHITECTES DIPLÔMÉS At left 1901 |  
ET | 1904 Signed L. BOTTÉE. 120 mm. Bronze cast. R.J.E. Collection. PLATE 11*

## WELLES BOSWORTH

Born at Marietta, Ohio, in 1869. After studying in Boston and Paris, he practised in Boston, Chicago, and New York. Bosworth was appointed resident architect of the Pan-American Exposition in Buffalo, 1901, and for his services was awarded a gold medal. He designed the new building of the Massachusetts Institute of Technology, the American

Telephone and Telegraph Building in New York City, the Letchworth Village group plan for the State Hospital for Mental Defectives, as well as many fine residences and famous gardens. Chevalier of the Legion of Honor in France, Bosworth is a member of important architectural societies in his own country, and has received the degree of A.M. from the Massachusetts Institute of Technology.

103. Obverse. *Bust to left* \* WELLES \* BOSWORTH \* ARCHITECT \* MCMXX \* *Signed on truncation* \* PAUL \* MANSHIP \*  
Reverse. *Archaic figure of Euphrosyne holding a Doric column. Inscription* EYΦOZYNH 93 mm. Bronze cast.  
R.J.E. Collection.

PLATE 12

## LOUIS BOUCKAERT

It is greatly to be regretted that so little is known about this Belgian architect who appears to have specialized in the construction of prisons and penitentiaries. Among those which he designed and built, one is at Nivelles, while another is located at Turnhout, having been erected in 1904. Views and plans of these prisons are shown on the medals described and illustrated in this work.

104. Obverse. *Bird's-eye view of the prison at Turnhout.* PRISON CELLULAIRE DE TURNHOUT *At right* J. VAN DEN HEUVEL | MINISTRE | DE LA JUSTICE | F. C. DE LATOUR | DIRECTEUR GÉNÉRAL | DES PRISONS *Below* L. BOUCKAERT, CONTROLEUR | DES CONSTRUCTIONS | PÉNITENTIAIRES *Reverse.*  
*Ground plan of the prison. Above* 1904 *Signed* FERNANDUBOIS and F D *in monogram.* 61 mm. Bronze. R.J.E. Collection.

PLATE 6

NOTE: Three medals were issued in silver and seventy-eight in bronze.

105. Obverse. *View of the prison at Nivelles.* Above PRISON CELLULAIRE DE NIVELLES *Below* JULES VAN DEN HEUVEL | MINISTRE DE LA JUSTICE | FRANÇOIS DE LATOUR | DIRECTEUR GÉNÉRAL DES PRISONS | LOUIS BOUCKAERT | ARCHITECTE *Reverse.* *Ground plan of the prison. Signed* FERNANDUBOIS and F D *in monogram.* 61 mm. Bronze. R.J.E. Collection.

PLATE 6

## JULES DÉSIRÉ BOURDAIS

Born 1833, at Brest; died 1915 in Paris. He studied in his native city, receiving his diploma in engineering; he was also a pupil of Horeau. Early in life he wrote the treatise which brought him into prominence and which is still associated with his name, the well-known "Traité sur la résistance des matériaux." From engineering he turned to architecture, winning first prize in competition for the court house at Havre. In collaboration, Davioud and Bourdais erected a theatre at Cannes, the town hall of the nineteenth arrondissement in Paris, and the Trocadéro for the Exposition Universelle of 1878—this building being represented on the medal described below. Bourdais built a court house at Charleroi, also many churches and schools in the départements of Finistère and Tarn-et-Garonne. He received several medals, notably those of the Salon of 1874 and the exposition of 1878; and was a chevalier of the Legion of Honor.

106. Uniface. *Bust to left* \* JULES \* \* BOURDAIS \* *Signed* L CARIAT 38 mm. Galvano silvered. R.J.E. Collection.

NOTE: This medal exists about 150 mm. in diameter, also galvano silvered.

PLATE 10

107. Obverse. *The Trocadéro in Paris.* EXPOSITION UNIVERSELLE DE 1878 *On the bar forming exergue* PALAIS DU TROCADÉRO *Below, on a tablet* KRANTZ, SÉNAT<sup>RE</sup> COMM GÉN<sup>RE</sup> | DUVAL, DIR<sup>RE</sup> DES TRAVAUX | DAVIOUD ET BOURDAIS | ARCHITECTES *Signed* MASSONNET EDITEUR BERARD DELIN<sup>RE</sup> *Reverse.* *Entirely covered with a diapered pattern.* 52 mm. White metal. R.J.E. Collection.

PLATE 18

## PIERRE BRUNO BOURLA

Born 1783 in Paris; died 1866 in Antwerp. At the close of the later Napoleonic wars, in which he had fought as a young French soldier, Bourla went to Belgium, settled there, and soon became identified with the national and artistic life of his adopted country. He entered plans in various competitions inaugurated by the Société des Beaux-Arts, winning prizes at Ghent, Brussels, and Antwerp. It is in this latter city, however, that all of Bourla's important work is located; there he built the museum, the arsenal, the custom house, and an exposition hall, as also the Théâtre Royal mentioned on the medal described below. The influence he exercised in remodelling and beautifying certain sections of Antwerp has left its impress on the architecture of that city.



108. Obverse. *The Théâtre Royal, Antwerp.* THÉÂTRE ROYAL D'ANVERS Below COMMENCÉ EN 1829. ACHEVÉ EN 1834. Signed HART F. Reverse. OFFERT PAR LA DEPUTATION DES ETATS DE LA PROVINCE \* Inscription A | P. BOURLA | ARCHITECTE | DE LA VILLE D'ANVERS *A branch of laurel above. The coat of arms of the city of Antwerp below.* 64 mm. Bronze. R.J.E. Collection. PLATE 12

NOTE: In the R.J.E. collection there is a copy of this medal, cast in bronze, with the reverse placed in an inverted position.

109. Obverse. *Bust to left in military uniform* LEOPOLDUS I. BELGARUM REX. ANNO REGNI XXV. *Rim milled.* Signed HART F. Reverse. *Coat of arms of the city of Antwerp.* OB PRIMUM | KATTENDYKIANI PORTUS | SAXUM | A REGE POSITUM. | XIX. AUG. MDCCCLVI. |—| J. FRANC. LOOS. CONSULE. | P. BOURLA. ARCHITECTO. Ornamented border. Legend MERCATURA RERUMPUBLICARUM ROBUR. \*\*\*\*\* 64 mm. Bronze. R.J.E. Collection. PLATE 12

### WILLIAM BOURNE

It is to be regretted that so little is known concerning the life and career of this English architect, who designed and erected one of the earliest school buildings for popular education, as shown on the medal described below. This school was completed in 1842, being located at Dudley, a small city about half way between Birmingham and Wolverhampton.

110. Obverse. *View of school building.* Above ST JAMES' SCHOOL DUDLEY. Below W. BOURNE ARCHITECT. | ERECTED A.D. 1842 Reverse. *The Savior blessing little children.* TRAIN UP A CHILD IN THE WAY HE SHOULD GO AND WHEN HE IS OLD HE WILL NOT DEPART FROM IT. Below SUFFER | LITTLE CHILDREN | TO COME UNTO ME 47 mm. White metal. R.J.E. Collection. PLATE 7

### RICCARDO BRAIDA

Born 1849 at Turin, and died there in 1911. The greater part of his life was spent in his native city, where he was active as architect and engineer. There he designed many residences and villas, and a welfare building for artisans, the medal struck in commemoration showing this imposing edifice. In collaboration with d'Andrado he completed the church of S. Domenico, following closely the original design in early gothic. Many of his drawings were exhibited in 1890 at the Turin art exposition, the establishment of which had been due in part to his initiative. Braida was appointed assessor of buildings and director in charge of reconstructing mediæval castles and towns, being also president of the children's hospital and of various educational institutions. He was a knight of San Maurizio and of the Crown of Italy.

111. Obverse. *Seated genius with tablet, and attributes of architecture; a building in the background.* Signed G. GIANI TORINO Reverse. Legend L'ASSOCIAZIONE GENERALE DEGLI OPERAI \* *Inscription in a beaded circle,* ALL ' INGEG<sup>ER</sup>E | RICCARDO BRAIDA | QUESTO RICORDO | RICONOSCENTE | DONAVA | TORINO 1895 34 mm. Bronze. [Ratto Cat. May 1916, 3611.] R.J.E. Collection. PLATE 40

### DONATO D'AGNOLO BRAMANTE

Born about 1444 near Urbino; died 1514 in Rome. For many years he was called Lazzari on the basis of a supposed relationship to the eminent Italian family of that name, but the best modern authorities regard the cognomen Lazzari as an error. In early life Bramante studied painting and later devoted himself to architecture, being one of the great exponents of the renaissance in Italy. He erected the Lettimi palace at Rimini, and in Milan the original building of the Ospedale Maggiore, also numerous churches; but Bramante's most famous works were executed in Rome during the pontificate of Julius II and at his command. He planned the courtyard and arcades of S. Maria della Pace, the Tordinona palace, the loggia and inner court of the Belvedere of the Vatican, the palace of Julius II in Rome, and the palazzo di Bramante, later palazzo di Raffaello; also the harbor fortress at Cività Vecchia. His fame rests largely upon his work as the first architect of St. Peter's, the corner-stone of which was laid in 1506. Bramante's plan for the building appears upon one of the medals described below, while another pictures the Tempietto, the small circular temple adjoining S. Pietro in Montorio and built in 1502 from Bramante's design.

112. Obverse. *Bust to left. Legend inverted,* BRAMANTES ASDRVVALDINVS Reverse. *Seated figure of Architecture holding drawing instruments, Bramante's design for St. Peter's in the background* FIDELITAS LABOR (Cristofano Caradosso). *Rim beaded obverse and reverse.* 44 mm. Bronze cast, gilt. [Mazz. I, p. 105; Hill p. 47, 47.] Collection of Maurice Rosenheim. PLATE 13

113. Obverse. *Bust to left. Legend* BRAMANTES DVRANTINVS *Reverse. Seated figure of Architecture holding drawing instruments. FIDELITAS LABOR Below the foot of the figure 1504 Rim beaded obverse and reverse. 44 mm. Bronze cast. [Armand II, p. 119, 61; III, p. 34A; Hill p. 42.] British Museum.* PLATE 13

NOTE: Hill gives the date as above and states that this medal is copied from that of Caradosso.

114. Obverse. *Bust of Pope Pius VII to left in cap and papal vestments* PIVS SEPTIMVS PONTIFEX MAX *Signed* MERCANDETTI F. R. *Reverse. The Tempietto in the cloister of S. Pietro in Montorio. DIVO PETRO AD IANICVLVM RESTITVIT A.D. CIOCCCCIV In exergue* BRAMANTES LAZZARI F · MDII · | T. MERCANDETTI S · ROMAE | · MDCCCVII · 67 mm. Bronze. R.J.E. Collection. PLATE 46

## DAVID BRANDON

Born in England probably in the first decade of the nineteenth century; died soon after 1850. Little appears to be recorded concerning the youth or independent career of David Brandon, the friend and partner of Thomas Henry Wyatt, with whom he collaborated in closest relationship for thirteen years. Together they constructed the stock exchange at Liverpool, numerous assize courts, asylums, and residences. Brandon had an important share in designing and erecting the church at Wilton and the Governesses Benevolent Institution, both shown on medals described under the biography of Wyatt.

- 114a. *Full description of medal will be found under No. 1080a (Wyatt). R.J.E. Collection.* PLATE 123

- 114b. *Full description of medal will be found under No. 1080b (Wyatt). R.J.E. Collection.* PLATE 123

## JACQUES ERNEST RAOUL BRANDON

Born 1878 at Luce in the département of Eure-et-Loir. He went to Paris, where he became a pupil in the ateliers of Laloux and Scellier de Gisors, and at the École des Beaux-Arts, where he passed in first class. Brandon received the medal of the Salon of 1905. Entering drawings in public competitions, he won several awards, including first prize for his design of the Cairo stock exchange, and in collaboration with Dumenil, first prize for the schools at Montreuil. He has built villas at Onival, also numerous hotels and private residences in Paris and its environs.

115. Uniface. *Bust to left. Below* RAOVL BRANDON |— ARCHITECT — *Signed* E. BLIN 336 x 246 mm. Bronze cast. R.J.E. Collection. PLATE 14

## JEAN BAPTISTE PHILIPPE MARIE BRICOD

Born 1855 in Lyons. His preliminary studies in that city were supplemented by courses in art, engineering, and architecture at the École des Beaux-Arts in Paris, Bricod being also a pupil in the atelier of the eminent professor Jules André. Returning to Lyons he established himself in private practice, specializing to a large extent in the construction and decoration of private residences. Modest and retiring but very competent, seeking his satisfaction in work well planned and carefully executed, Bricod has risen into prominence as a consulting expert and has been influential throughout nearly half a century in guiding the artistic and architectural trend of his native city along the lines of good taste and sound judgment. He has served on numerous committees and is a member of the Société Académique of Lyons.

116. Uniface. *Bust to left. Above* JEAN BRICOD *at right* LYON | 1918 *Signed* BEETZ CHARPENTIER *(all lettering incised).* 100 x 92 mm. Bronze cast. R.J.E. Collection. PLATE 13

## ALEXANDER PAVLOVICH BRUELOV

Born 1798 in St. Petersburg; died there in 1877. Noted as an architect, he was also a painter of portraits and aquarelles. After studying in Italy for six years, he returned to his native city, where he was appointed court architect, later professor of architecture. His principal works include the astronomical observatory at Pulkovo; and in St. Petersburg the

Alexander hospital, the Michael theatre, the Lutheran church, and numerous other ecclesiastical edifices, as well as the reconstruction of the winter palace. Baron von Bruelov was a member of the French Institute, of the Institute of British Architects, and of the academies in Milan and St. Petersburg.

117. Obverse. *Bust to right, signed ALEXEJEFF Reverse. Inscription commemorating fifty years of service, 1871. 51 mm. Bronze. [Hess Cat. 1912, 8977; Cat. of Numis. Coll. U. S. Mint 1914, p. 613, 44.] Description taken from above sources.*

## EMMANUEL BRUNE

Born 1836 in Paris, and died there in 1886. He studied at the École des Beaux-Arts and in the atelier of Questel. After receiving the grand prix de Rome, Brune spent three years in Italy and sent from there many designs notable for their merit; in particular, his proposed restoration of the baths of Diocletian won for him in 1878 both the exposition medal and the cross of the Legion of Honor. He was appointed professor of construction at the École des Beaux-Arts, a position to which for fifteen years he brought his knowledge and devotion. Brune's architectural accomplishment included the offices and workshops of the Orleans railway at Aubin; and in Paris the Hotel Grévy and the headquarters for the department of commerce and agriculture, this latter building having been planned and begun, but not completed, by him. He published treatises on architectural subjects and a book entitled "Traité de construction."

118. Uniface. *Bust to right. EMMANUEL · BRUNE ARCHITECTE · ROME · 1867 Signed on truncation CHAPLAIN Rim beaded. 142 mm. Bronze galleo. [Hess, Mertens Sale 1904, 34.] R.J.E. Collection. PLATE 30*

## SIR MARC ISAMBARD BRUNEL

Born 1769 at Hachueville in Normandy, of English parents; died 1849 in London. Educated for the Anglican church, his strong mathematical bent won for him a post in the navy, where he served for six years. In 1792 he went to France, but finding that his sympathy with the royalists rendered it impossible to remain in that country after the revolution, he emigrated to the United States, where he obtained employment in land surveying and canal building. He submitted drawings for the Capitol at Washington, but his ornate design was rejected as inappropriate for a republic. In New York, Brunel built the Bowery Theatre and supervised important engineering works. Returning to England in 1799, he devoted himself for a time to mechanical inventions. He designed bridges and landing-stages for the port of Liverpool, but his most important work was the construction of the Thames tunnel, which is shown on most of the medals here described. Brunel received the decoration of the Legion of Honor, was vice-president of the Royal Society of Sciences, and was knighted in 1841.

*The Brunel medals are arranged as far as practicable in the order given them in the 1910 edition of Moyaux. Nos. 62 and 63 mentioned in that work are omitted, as they relate to the International Exhibition of 1862 and not to the tunnel as stated. (See Nos. 435 and 436.)*

119. Uniface. *Bust to right. MARC ISAMBART | BRUNEL NÉ ARRT DES ANDELYS, 1769. Below 1828 Signed on truncation DAVID (David d'Angers). On the back of the medallion J. J. RICHARD (all lettering incised). 124 mm. Bronze cast. [Jouin II, p. 469; Weber p. 17, 43; missing in Moyaux.] R.J.E. Collection. PLATE 15*  
NOTE: The line referring to Brunel's birth does not appear on the copy of the medallion in the Musée d'Angers.

120. Obverse. *Head to left. SIR ISAMBART MARC BRUNEL F. R. S. &c. Signed T. HALLIDAY FECIT. Reverse. View of the tunnel with a horseman and a pedestrian. In exergue THE THAMES TUNNEL | COMMENCED 1824. COMPLETED (sic) 1843 | LENGTH. WIDTH. HEIGHT | 1200 FEET 37 FEET 22 FEET |—| PUBLISHED BY HYAM HYAMS CORNHILL. 61 mm. Bronze. [Moyaux 1910 Supp. 19.] Description taken from this source.*

- 120a. Obverse. *Heads of Victoria and Albert, jugated. (T. Halliday) Reverse. Similar to No. 120 except that the word HEIGHT is replaced by BREDTH (sic). 61 mm. White metal. [Moyaux 1925 Supp. 19A.] Description taken from this source.*

121. Obverse. *Head to left. SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed J. TAYLOR MEDALLIST BIRMINGHAM Reverse. View of the tunnel with a horseman and pedestrians. In exergue THAMES TUNNEL 1200 FT L<sup>NG</sup> | COMMENCED 1824 BROKE IN 1828 | RECOMMENCED 1835 | OPENED TO PEDESTRIANS 1842 63 mm. Bronze. [Missing in Moyaux.] R.J.E. Collection. PLATE 16*

NOTE: In the R.J.E. collection there is a specimen of this medal, on which the collar has been set so close that at certain points the rim touches the lettering. The size is 60 mm.



122. Obverse. *Same as No. 121.* Reverse. *Same as No. 121 with the sole exception that the last date in exergue is 1843 instead of 1842.* 63 mm. White metal. [Moyaux 1910 Supp. 20.] R.J.E. Collection.

123. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed J. TAYLOR | MEDALLIST BIRM<sup>g</sup>. Reverse. *View of the tunnel with a horseman and pedestrians.* In exergue THAMES TUNNEL 1200 FT L<sup>NO</sup> | COMMENCED 1824 | OPENED MARCH 25 | 1843 |— 49 mm. Bronze galeano. [Moyaux 1910 Supp. 21.] R.J.E. Collection. PLATE 16

124. Obverse. *Same as No. 123 except that rim is milled.* Reverse. *Similar to No. 123 except that the inscription in exergue reads THAMES TUNNEL 1200 FT L<sup>NO</sup> | COMMENCED 1824 | RECOMMENCED 1835 | COMPLETED 1842 |— Rim milled.* 49 mm. White metal. [Moyaux 1925 Supp. 21A.] R.J.E. Collection. PLATE 16

125. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed J. TAYLOR Reverse. *View of the tunnel with a man driving a cart, and pedestrians.* In exergue THAMES TUNNEL 1200 FT L<sup>NO</sup> | COMMENCED 1824 | SUSPENDED TILL 1835 | OPENED 1843 *At the left J. TAYLOR at the right BIRM:* 38 mm. Bronze and white metal. [Moyaux 1910 Supp. 22.] R.J.E. Collection. PLATE 17

NOTE: On the bronze copy the rims of both obverse and reverse are finely milled.

126. Obverse. *Similar to No. 125 except that the name of the medallist is omitted.* Reverse. *Similar to No. 125 but the inscription is in five lines, the words BROKE IN 1828 have been added, the date 1843 becomes 1842 and the name and address of the medallist are omitted.* 38 mm. White metal. [Moyaux 1910 Supp. 23.] R.J.E. Collection. PLATE 17

127. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL Signed W. J. TAYLOR. F. Reverse. *View of the tunnel.* In exergue THAMES TUNNEL | 1843 30 mm. White metal. [Moyaux 1910 Supp. 24.] R.J.E. Collection. PLATE 17

128. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed J. TAYLOR Reverse. *View of the tunnel.* In exergue THAMES TUNNEL | OPENED 1843 |— Edge milled. Rim beaded on obverse and reverse. 24 mm. Brass. [Moyaux 1910 Supp. 25.] R.J.E. Collection. PLATE 15

129. Obverse. *Similar to No. 128. The head is somewhat smaller and the signature is omitted.* Reverse. *View of the tunnel with three pedestrians.* In exergue THAMES TUNNEL | OPENED 1843 Edge milled. Rim beaded on obverse and reverse. 24 mm. Brass and bronze. [Moyaux 1910 Supp. 26.] R.J.E. Collection. PLATE 15

130. Obverse. *The Nelson column in Trafalgar Square.* ST VINCENT NILE COPENHAGEN TRAFALGAR In exergue 1843 Reverse. *Same as No. 128.* 24 mm. Bronze. [Moyaux 1910 Supp. 27.] Description taken from this source.

131. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed DAVIS. BIRM. Rim milled. Reverse. *View of the tunnel with a horseman and pedestrians.* Above JOS. DAVIS. MEDALLIST | BIRMINGHAM. In exergue THAMES TUNNEL 1200 FEET LONG | COMMENCED 1824. COMPLETED 1842. | L. 180,000, SUBSCRIBED BY PROPRIETORS 1828 | L. 270,000, GRANTED BY PARLIAMENT |— 1836—| SIR I. M. BRUNEL. ENGINEER. 65 mm. White metal [Moyaux 1910 Supp. 28.] R.J.E. Collection. PLATE 16

NOTE: Most descriptions of the Brunel medals do not differentiate between the symbols used to designate the pound sterling. Careful scrutiny will show that this is done in three different ways, namely, £, £s, and L.

132. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. Signed DAVIS BIRM. Reverse. *Similar to No. 131, except that position of pedestrians is different, as is that of the horseman.* Above ROTHERHITHE | ENTRANCE In exergue THAMES TUNNEL 1200 FEET LONG | COMMENCED 1824. COMPLETED 1842. | 76 FEET BELOW HIGH WATER. | COST L 450,000. |—| SIR I. M. BRUNEL ENGINEER. 44 mm. White metal. [Moyaux 1910 Supp. 29.] R.J.E. Collection. PLATE 15

133. Obverse. *Same as reverse of No. 128.* Reverse. THAMES TUNNEL | AND | OTHER | MEDALS | TO BE HAD OF THE | PUBLISHER | W. GRIFFIN | 25 | CHANGE ALLEY | CORNHILL LONDON Rim beaded. 24 mm. Brass and brass silvered. [Moyaux 1910 Supp. 30.] R.J.E. Collection. PLATE 15



134. Obverse. *Head to left in a small circle.* SIR I. M. BRUNEL *Above in two concentric circles* THAMES TUNNEL & OTHER MEDALS | TO BE HAD OF THE PUBLISHER *Below in three concentric circles* W. GRIFFIN | 25 CHANGE ALLEY | · CORNHILL LONDON · *Rim beaded.* Reverse. *Same as reverse of No. 128.* 24 mm. Brass. [Moyaux 1910 Supp. 31.] R.J.E. Collection. PLATE 15
135. Obverse. *Bust to left in a circle within a wreath of laurel.* SIR I. M. BRUNEL *Above* WM GRIFFIN 27 LOMBARD ST | LONDON *Below* PUBLISHER OF THE NATIONAL, | SOCIETY, AND OTHER MEDALS *Reverse.* *View of the tunnel with pedestrians.* In exergue THAMES TUNNEL | COMMENCED 1824 | OPENED 1842 *Rim beaded on obverse and reverse.* 22 mm. Brass. [Moyaux 1910 Supp. 32.] R.J.E. Collection. PLATE 15
136. Obverse. *Same as No. 125.* Reverse. *View of the Wapping entrance to the tunnel, numerous people on the stairways.* In exergue THAMES TUNNEL BEGAN (sic) 1824 | OPENED 1843 | COST £446000 *At right* WAPPING ENTRANCE 38 mm. White metal. [Moyaux 1910 Supp. 33.] R.J.E. Collection. PLATE 17
137. Obverse. *Same as No. 123.* Reverse. *View of the tunnel, numerous people on the stairways.* In exergue THAMES TUNNEL 1200 FT L<sup>9</sup> | 76 FT BELOW HIGH WATER MARK | COMMENCED MARCH 1825 | OPENED MARCH 25 1843 | COST £416,000 49 mm. White metal. [Moyaux 1910 Supp. 34.] R.J.E. Collection. PLATE 15
138. Obverse. *Same as No. 123, except that rim is milled.* Reverse. *Similar to No. 137 with slight variations of die.* *The symbol for pound sterling is £ instead of £.* Rim milled. 49 mm. White metal. [Missing in Moyaux.] R.J.E. Collection. PLATE 15
139. Obverse. *Same as No. 121.* Reverse. *Same as obverse of No. 142 except that GRIFFIN and LONDON do not appear, and there are minor variations of die.* 38 mm. White metal. [Moyaux 1910 Supp. 35.] Description taken from this source.
140. Obverse. *View of the tunnel.* In exergue THAMES TUNNEL 1200 FT | 18 YEARS BUILDING | COST £416000 | OPEND (sic) MAR 25 | 1843 *Reverse.* W. GRIFFIN | \* | SILVERSMITH | JEWELLER | AND | MEDALLIST | 25 | CHANGE ALLEY | CORNHILL LONDON *Rim beaded on obverse and reverse.* 26 mm. Brass. [Missing in Moyaux.] R.J.E. Collection. PLATE 15
141. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. *Below* W. GRIFFIN | 25 CHANGE ALLEY CORNHILL *Rim beaded.* Reverse. *Same as obverse of No. 140.* 26 mm. White metal. R.J.E. Collection. PLATE 15  
NOTE: Above is similar in every respect to No. 36 in the 1910 Supplement of Moyaux, except that there the head is given to right.
142. Obverse. *View of the Rotherhithe entrance to the tunnel, numerous people on stairways.* In exergue THAMES TUNNEL 1200 FT L<sup>9</sup> | 76 FT BELOW HIGH WATER | SIR I. M. BRUNEL ARCHT. *At left* GRIFFIN *At right* LONDON. Reverse. *Similar to No. 136 but the position of the persons on the stairways is different and the symbol £ is substituted for £.* There are other minor variations of die. 36 mm. White metal. [Moyaux 1910 Supp. 37.] R.J.E. Collection. PLATE 17  
NOTE: The words GRIFFIN and LONDON were apparently inserted after the die was finished.
- 142a. Obverse. *Similar to No. 142 but inscription in exergue reads* LENGTH 1200 FT | — | COST £446000 *Reverse.* *Similar to No. 128 but slight differences in die.* 24 mm. Brass. *Rim beaded on obverse and reverse.* [Missing in Moyaux.] R.J.E. Collection. PLATE 14
143. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL, F. R. S. &c. *Signed* W. J. TAYLOR, F. WARRINGTON, D. Reverse. *View of the tunnel, vessels on the river above.* In exergue THAMES TUNNEL | 1842. *Signed* W. J. TAYLOR, F. WARRINGTON, D. 42 mm. Bronze. [Moyaux 1910 Supp. 38.] R.J.E. Collection. PLATE 17
144. Obverse. *Same as No. 143.* Reverse. *Legend TO COMMEMORATE THE OPENING OF THE THAMES TUNNEL 25<sup>TH</sup> MAR. 1843 ·* *Inscription* DIRECTORS | B. HAWES ESQ. | CHAIRMAN | — | W. ALLEN ESQ. | J. BROWN ESQ. | J. W. BUCKLE ESQ. | J. BARKER ESQ. | SIR A. CRICHTON | B. HAWES ESQ. M P | J. L. JONES ESQ. | R. W. SILVESTER ESQ. | D. SUTTON JUNR ESQ. | F. L. WOLLASTON ESQ. | A. L. WOLLASTON ESQ. | — | SIR I. M. BRUNEL F. R. S. | CHIEF ENGINEER | THOS PAGE | ACTING ENGINEER | J. CHARLIER SECY 42 mm. Bronze. [Moyaux 1910 Supp. 39.] R.J.E. Collection. PLATE 17

145. Obverse. *Same as No. 143.* Reverse. Legend · THAMES TUNNEL · FROM ROTHERHITHE TO WAPPING 1200 FEET *Inscription* COMMENCED JAN<sup>y</sup> 1826 | PROGRESSED | 600 FEET JAN<sup>y</sup> 1828 | £. 180,000 | SUBSCRIBED BY PROPRIETORS | RECOMMENCED 1836 | BY PARLIAMENTARY GRANT | £270,000 | AND | COMPLETED 1842. 42 mm. Bronze. [Moyaux 1910 Supp. 40.] R.J.E. Collection.

PLATE 17

146. Obverse. *View of the tunnel, a few vessels on the river above. In exergue* THAMES TUNNEL | OPEND (sic) TO THE PUBLIC | MARCH 25. 1843 Reverse. Legend w. WARRINGTON. MEDALLIST. *Inscription* ENGRAVER | TO HER | MAJESTY | 27 | STRAND *Rim beaded on obverse and reverse.* 22 mm. Brass. [Moyaux 1910 Supp. 41.] R.J.E. Collection.

PLATE 15

147. Obverse. *Heads of the Queen and Prince Consort jugate to left, in a wreath of roses, thistle, and shamrock, and intertwined with two bands inscribed at right* VICTORIA at left ALBERT Reverse. *Transverse section through the tunnel, vessels (different from those on No. 143). At top* RIVER THAMES *In exergue* THAMES TUNNEL | 1200 FEET LONG COST £. 150,000. | OPENED 1848 44 mm. White metal. [Moyaux 1910 Supp. 42.] *Description taken from this source.*

NOTE: Moyaux directs attention to the erroneous statement as to the cost and the date of opening on the medal.

148. Obverse. *Heads of the Queen and Prince Consort jugate to left between branches of roses, thistle, and shamrock.* IN COMMEMORATION | OF THE VISIT OF | H. M. G. MAJESTY VICTORIA | & H. R. H. PRINCE ALBERT | TO THE THAMES TUNNEL | JULY 26 1843 | — Signed J. TAYLOR BIRM. & W. GRIFFIN LONDON. Reverse. *Same as No. 125.* 38 mm. White metal. [Missing in Moyaux.] British Museum.

PLATE 17

149. Obverse. *Same as No. 125.* Reverse. *Transverse section through the tunnel. In each compartment a man at work. Above the wonderful iron shield | 200 TNS WT | USED IN CONSTRUCTING | THE THAMES TUNNEL In exergue* DIMENSIONS OF EXCAVATION | 38 FT WD 22 FT 6 IN H<sup>IGH</sup> | — | 76 FT | BELOW HIGH WATER MARK Signed at left J. TAYLOR BIRM. at right W. GRIFFIN LONDON. 38 mm. White metal. [Moyaux 1910 Supp. 43.] R.J.E. Collection.

PLATE 17

150. Obverse. *Same as No. 121.* Reverse. *Longitudinal section through the tunnel, many vessels on the river above.* LONGITUDINAL SECTION OF THE THAMES TUNNEL | FROM ROTHERHITHE TO WAPPING 1200 FT | £180,000 SUBSCRIBED BY PROPRIETORS | BY PARLIAMENTARY GRANT | £270,000 *In exergue* COMMENCED 1824 | BROKE IN MAY 1827 & JAN 1828 | SUSPENDED TILL 1835 | OPENED TO PEDESTRIANS | 1842 Signed J. TAYLOR BIRM. *Rim milled.* 63 mm. White metal. [Moyaux 1910 Supp. 44.] British Museum.

PLATE 16

151. Obverse. *Same as No. 123, except that rim is milled.* Reverse. *Longitudinal section through the tunnel, many vessels on the river above.* LONGITUDINAL SECTION OF THE THAMES TUNEL (sic) | FROM ROTHERHITE (sic) TO WAPPING 1200 FT | £180,000 SUBSCRIBED BY PROPRIETORS | BY PARLIAMENTARY GRANT | £270,000 *In exergue* COMMENCED 1825 | BROKE IN MAY 1827 & JAN 1828 | SUSPENDED TILL 1835 | OPENED TO PEDESTRIANS | 1843 | — Signed J TAYLOR BIRM. 49 mm. White metal. [Moyaux 1910 Supp. 45.] R.J.E. Collection.

PLATE 16

152. Obverse. *Head to left.* SIR ISAMBART MARC BRUNEL. F. R. S. &? Signed T. HALLIDAY. FECIT Reverse. *View of the tunnel with a horseman and pedestrians. In exergue* THE THAMES TUNNEL | FROM ROTHERHITHE TO WAPPING | 1200 FEET. BEGAN.(sic) 1824 | FINISHED. DEC. 1842. | SIR. I. M. BRUNEL. F. R. S | ENGINEER 38 mm. White metal. [Missing in Moyaux.] R.J.E. Collection.

PLATE 17

153. Obverse. *Head of Queen Victoria to left.* VICTORIA REGINA Below 1846 Reverse. *View of the tunnel. In exergue* THAMES TUNNEL | OPENED 1842 | — *Rim beaded.* 22 mm. Brass. [Moyaux 1910 Supp. 49.] R.J.E. Collection.

PLATE 15

NOTE: Moyaux 1905 No. 34 states that this medal is also found bearing date 1843.

## FILIPPO BRUNELLESCHI

Born 1379 at Florence, where he died in 1446. At first a student of engineering and mechanics but later of sculpture under Donatello, Brunelleschi was led by that artist into the field of architecture and eventually became a leading spirit of the Italian renaissance. With Donatello he visited Rome and made an exhaustive study of ancient monuments. Upon

his return to Florence, being commissioned by the government of that city to complete the cathedral, he erected the magnificent dome, shown on the medal described below, a masterpiece without parallel at that time. His work includes the church of S. Lorenzo, the cloisters of S. Spirito and S. Croce, the capella Pazzi, and the famous Pitti Palace. Brunelleschi built many fortifications, including those of Pisa and Lastra, and the citadel of Vicopisano. He is accredited with the discovery and formulation of the laws of perspective.

154. Obverse. *Bust to right.* PHILIPPVS BRVNELLESCHI · F · Signed A · FABRIS · VTINENSIS SCULP. Reverse. *Scroll with plan of a temple, drawing instruments, and wreaths.* Below AN · M · DCCC · XXV · | EQVES · CAROLVS · MICHON | SCHOLAM · ARCHITECTVRAE · ET · ORNATVS | LIBVRNI · INSTITVIT | REDITVS · EI · DE · SVO · CENSU · ADTRIBVIT | ANNVRVMQVE · CERTAMINVM · VICTORES | HOC · NOMIS · MATE · HONORARI | IVSSIT · 52 mm. Bronze. R.F.E. Collection. PLATE II

155. Obverse. *The cathedral in Florence.* DUOMO DI FIRENZE Signed in exergue J. WIENER F. 1864 Reverse. *Interior of the cathedral.* In exergue IMPRESO DA ARNOLFO DI LAPO 1298. | CAMPANILE DI GIOTTO 1334. | CUPPOLA DI BRUNELLESCHI | 1417-1467. Signed J. WIENER 59 mm. Bronze. [Rev. *Belge* 1883, p. 39, 38.] R.F.E. Collection. PLATE II

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

156. Obverse. *Bust to right with hood.* PHILIPPVS BRVNELLESCVS Signed P · GIROMETTI · F · Reverse. *A closed wreath of laurel surrounding the inscription* THOLO | BASILICAE | MAIORI FLORENT. | IMPOSITO | AN. MCCCC · XXXX Edge. *A small head of Pallas in an oval.* 41 mm. Bronze. R.F.E. Collection. PLATE II

NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.

## FRIEDRICH BÜRKLEIN

Born 1813 at Burk, died 1872 at Werneck, both in Franconia. As a boy he went to Munich, and after a thorough course of study became associated with Friedrich Gaertner, the eminent architect, whom he accompanied to Athens and with whom he collaborated in the erection of a castle for the King of Greece. The first important work accomplished by Bürklein after establishing himself in independent practice was the Rathaus at Fürth, which occupied him for three years and which was followed after a short interval by the construction of the principal railway station in Munich. The imposing departure platform struck a new note in railway buildings, directing the attention of King Maximilian II to the architect. As a result of the royal patronage Bürklein was entrusted with the work of the Maximilianstrasse parkways and charged to design several public edifices, including the mint and the houses of Parliament. For a time he specialized in railway stations, building those at Ansbach, Augsburg, Bamberg, Würzburg, and many others throughout Bavaria. Bürklein also erected numerous residences on the new Amalienstrasse in Munich, many of the villas of the summer colony on the Starnberger Lake, and a large church at Passau.

157. Obverse. *The rifle-range in Munich.* HAUPT. SCHIESS. STÄTTE IN MÜNCHEN. ERB: V: D: SCHÜTZENGESELLSCHAFT. In exergue BEGONNEN D: 4 SEPT: 1851. | VOLLENDET D: 7 AUG: 1853. Signed TH. BIRNBÖCK F. Reverse. ARCHITEKT: | FRH BÜRKLEIN. | SCHÜTZENMEISTERAMT: | BERNREITHER. RIEGER. | RIEDL. PETER. | AUSSCHUSS: | HOLZAPFEL. GRAF. | SCHUSTER. BRUNNER. | FUCHS. WEISS. | NEUMAYR. DIETSCH. | — 36 mm. White metal. [Eyb 126; Hauser 515.] Staatliche Münzsammlung, Munich. PLATE 30

## CHARLES BULFINCH

Born 1763 in Boston, where he died in 1844. He studied at Harvard and for two years in Europe, becoming the first eminent native architect of Boston. In that city Bulfinch built the State House, the General Hospital, numerous churches and residences, laid out Franklin Crescent, restored Faneuil Hall, and gave to the erection of the Boston Theatre such close attention that the proprietors caused to be struck the special medal described below, entitling him to a seat at any performance for life. Bulfinch designed buildings for Harvard University, and for Andover Theological Seminary; also the portico and approaches of the Capitol at Washington, where he succeeded Latrobe as architect. With this exception Bulfinch's work was confined to New England.



158. Obverse. *Façade of the Boston Theatre, in high relief. In exergue* THIS MEDAL ENTITLES | CHARLES BULFINCH ESQ<sup>R</sup> | TO A SEAT IN THE BOSTON THEATRE | DURING LIFE: | BENEFIT NIGHTS EXCEPTED. (engraved) Reverse. PRESENTED | BY THE PROPRIETORS | OF THE BOSTON THEATRE | TO CHARLES BULFINCH, ESQ<sup>R</sup> | FOR HIS UNREMITTED AND LIBERAL ATTENTION | IN THE PLAN AND EXECUTION OF | THAT BUILDING; | THE ELEGANCE OF WHICH IS THE | BEST EVIDENCE OF HIS | TASTE AND TALENTS. (engraved) 64 mm. Gold. Owned by the Bulfinch family. PLATE 27

NOTE: The theatre opened February 3, 1794, and it is supposed that the medal was presented to the architect at that time. Mr. Worthington C. Ford, of the Massachusetts Historical Society, states that "the medal is unique, it has never been reproduced in any metal, and has remained in the possession of the family, a jealously guarded relic."

### JAMES BUNSTONE BUNNING

Born 1802 in London, where he died in 1863. Having left school at the early age of thirteen, he entered the employ of his father, a London surveyor, being later apprenticed to George Smith, the architect. Bunning held numerous surveyorships, including that of the Thames tunnel. His sympathy with the work of the Royal Humane Society led him to take a special interest in the receiving house which he was called upon to build for that organization in Hyde Park. The financial success which crowned Bunning's efforts, combined with the handicap of his own limited schooling, developed his interest in the cause of education for boys of the middle and poorer classes, and led him to build largely at his own expense the City of London School, which is shown on one of the medals described below. On another medal is depicted the new coal exchange, one of his later works. Bunning erected the Bethnal Green workhouse, and in 1843 was appointed city architect. In this capacity he designed many public buildings, in addition to planning important alterations to London streets and bridges. He was a Fellow of the Royal Institute of British Architects and of the Society of Antiquaries.

159. Obverse. *Façade of the CITY OF LONDON SCHOOL. In exergue* FOUNDED | BY THE CORPORATION | 1834 at left J. B. BUNNING ARCH. Signed B. WYON F. Reverse. *A female figure seated; before her stands a youth with a book. Above, coat of arms of the city of London; below, symbols of learning. In the centre a tablet inscribed* IOHN | CARPENTER | 1447 *Legend* FOR THE RELIGIOUS & VIRTUOUS EDUCATION OF BOYS & THEIR INSTRUCTION IN LITERATURE & USEFUL KNOWLEDGE. Signed B. WYON F. 57 mm. Bronze. R.J.E. Collection. PLATE 18

NOTE: John Carpenter, who died about the middle of the fifteenth century, rose from the position of clerk in the town clerk's office and eventually became a member of Parliament.

160. Obverse. *Interior of the coal exchange, ornaments at sides, coat of arms of the city of London at bottom. THE RT HON<sup>BLE</sup> SIR JAMES DUKE LORD MAYOR — JOHN WOOD ESQ<sup>RE</sup> CHAIRMAN OF THE COMMITTEE — JAMES B. BUNNING ESQ<sup>RE</sup> ARCHITECT* Signed B WYON SC Reverse. *Head of Queen Victoria in centre, with heads of Prince Albert, the Prince of Wales, and the Princess Victoria in panels above and below. A group of figures at each side. NEW COAL EXCHANGE OPENED OCT. 30<sup>TH</sup> 1849 Below* ON BEHALF OF | HER MAJESTY | QUEEN VICTORIA | BY H. R. H. PRINCE ALBERT. Signed B WYON SC 89 mm. Bronze. R.J.E. Collection. PLATE 18

### MICHELANGELO BUONARROTI

Born 1475 near Arezzo; he died 1564 in Rome. His genius early attracted the interest of Lorenzo de Medici, who became his patron. In Florence he designed the mortuary chapel and the library of the Medici, the façade of the church of S. Lorenzo with its second sacristy, as also the fortifications of the city. Called to Rome in 1505 by Pope Julius II to erect a mausoleum at St. Peter's, Michelangelo established himself in that city, where his work continued through six pontificates; it included the famous Porta Pia, a monument to Pope Julius II, and, most important of all, the work begun in his seventy-first year when he was appointed architect of St. Peter's. There he made important alterations in the original plans by Bramante, strengthening the supports of the dome and adding the magnificent approach and entrance. His last work was the construction of the church of S. Maria degli Angeli, on the ruins of the baths of Diocletian. The pre-eminence of Michelangelo in painting, sculpture, and architecture made him one of the leaders of the Renaissance.

161. Uniface. *Bust to right, no inscription.* 156 mm. Bronze cast. [Durand p. 25, r.] Description taken from this source. NOTE: Durand states that this medallion was cast by Michelangelo himself.



162. Obverse. *Bust to right.* MICHAELANGELVS · BONARROTVS · FLO · R · AES · ANN 88 · *Signed on truncation* LEO (*Leone Leoni*). Reverse. *A blind man carrying a staff and a pouch and led by a dog.* DOCEBO · INIQVOS · V · T · E · IMPII · AD · TE CONVER · *Rim beaded on obverse and reverse.* 58 mm. Bronze cast. [*Armand I, p. 163, 6; Durand p. 25, 7.*] *Kaiser-Friedrich-Museum, Berlin.* PLATE 19
- NOTE: A casting of the obverse in lead, which was in the Maurice Rosenheim collection, came into the author's possession at the Sotheby sale in May, 1923. Mr. G. F. Hill in his "Guide to the Exhibition of Medals of the Renaissance in the British Museum" says that the design of the blind beggar led by a dog was suggested by Michelangelo himself, that the allusion is obscure, and that the medal was completed at Rome in 1561.
163. Obverse. *Same as No. 162.* Reverse. *Minerva with spear and shield supported upon a base above the waves.* · ILLA · IMMOTA · MANET · 59 mm. Bronze cast. [*Obverse, Armand I, p. 163, 6; Reverse, Armand II, p. 136, 6.*] R. J. E. Collection. PLATE 19
- NOTE: This medal, which Mr. Adolph Cahn states is inedited in the above combination, came into the author's possession at the Heinrich sale in 1920.
164. Uniface. *Bust to right, no inscription.* (*Leone Leoni.*) Circa 41 × 34 mm. Wax. [*Hill p. 61, 40b; Forrer III, pp. 400, 406, and 409.*] *Description taken from these sources, in both of which the subject is illustrated.*
- NOTE: Hill states that this wax model, which is in the British Museum, was doubtless made for casting from, and seems to be from the hand of Leone Leoni, to whom an old label on the back attributes it.
165. Obverse. *Same as No. 162.* Reverse. *Bust of Giuliano della Rovere, later Pope Julius II, to right.* IVLIANVS · EPS · OSTIEN · CAR · S · P · AD · VINCULA 58 mm. Bronze cast. [*Mazz. I, p. 337; Obverse, Armand I, p. 163, 6; reverse same as obverse of Armand II, p. 109, 2.*] *Description taken from these sources.* The medal is illustrated in Mazz. I, Plate 73, 3.
166. Uniface. *Bust to left.* Oval 48.5 × 37 mm. Lead. [*Steinmann Plate 52; Hill p. 61, 40a.*] R. J. E. Collection. PLATE 19
- NOTE: This medal, which was formerly in the Maurice Rosenheim collection, came into the author's possession at the Sotheby sale in May, 1923.
167. Obverse. *Bust to right.* M · ANGELVS · BONAROTVS · PATRITIVS · FLORENTINVS · *Signed on truncation* · HERARD · Reverse. *A torso, surrounded by the attributes of painting and sculpture, clouds above.* · FÆLICITER · IVNXIT · *In exergue* M · DC · LXXIII · 56 mm. Bronze. [*Durand p. 25, 6.*] *Kaiser-Friedrich-Museum, Berlin.* PLATE 19
- NOTE: In the R. J. E. Collection there is a modern restrike of this medal.
168. Uniface. *Bust to right.* · MICHAELANGELVS · BONARROTVS · FLOR · AES · ANN 88 *Signed* VARIN (*Claude Warin*). 102 mm. [*Kluyssk. II, p. 219, 2; Durand p. 25, 2.*] *Kaiser-Friedrich-Museum, Berlin.* PLATE 20
169. Obverse. *Bust to right* · MICHAELANGELVS · BONARROTVS · FLOR · AES · ANN Reverse. *Three allegorical female figures, and a child holding fruit.* Rim beaded obverse and reverse. 102 mm. Silver. [*Steinmann Plate 52; Trés. Num. Plate 27, 1.*] *British Museum.* PLATE 20
170. Obverse. *Bust to right* MICHAEL \* ANGELVS \* BONAROTVS \* *Signed* A · S · (*Antonio Selvi*) Reverse. *Three allegorical figures representing architecture, painting, and sculpture.* LABOR · OMNIA · VINCIT · 86 mm. [*Mazz. I, Plate 73, 1; Durand p. 25, 3.*] R. J. E. Collection. PLATE 19
171. Obverse. *Same as No. 170.* Reverse. *Three wreaths of laurel, olive, and oak intertwined.* VNDE · PRIVS · NVLLI · 86 mm. Bronze. [*Durand p. 25, 4.*] *British Museum.* PLATE 19
172. Obverse. *Bust to left.* MICHELANGELVS · DNI · G · DE · TANAGLI · Reverse. *Youthful bust to left. He wears a hat and the skin of an animal, carries a pilgrim's staff, and holds a scroll inscribed BONA · FORTUNA · in his left hand.* 43 mm. Bronze cast. [*Wellenheim II, 13282; Friedländer p. 156, 44.*] *Description taken from these sources.*
- NOTE: Wellenheim rates this medal RRR. The authorities agree that it was executed by a sculptor whose identity is still unknown.
- 172a. Cast portrait medallion of Michael Angelo, executed by James Wicksted and exhibited at the Royal Academy, 1782. [*Forrer, Numis. Circ. Nov.-Dec. 1925, Col. 480.*] *Description taken from this source.*

173. Obverse. *Jugate busts to left of Michelangelo and Raphael.* M. ANGELO—RAPHAEL Signed K. R. Reverse. *Two genii. "FÜR ERFOLGLICHES STREBEN"* 40 mm. Bronze. [Klusk. Coll. p. 60, 21; Erbstein Sale 1911, Part V, 18953.] Description taken from these sources.

NOTE: Forrer III, page 212, referring to the initials K. R., states that these stand for Knoll and Riedener. Knoll was the warden and Riedener the mint master at Nuremberg, 1777-1793.

174. Uniface. *Bust to right.* 93 mm. [Simon 274; Archiv. Med. & Plak. II, 1920-21, article entitled "Not in Armand," p. 14, 38.] Description taken from the latter source.

175. Obverse. *Bust to right.* Reverse. Monument. LEGIA NUMISFICENTUR 48 mm. Bronze. [Klusk. Coll. p. 60, 21.] Description taken from this source.

176. Obverse. *The Piazza del Campidoglio in Rome.* CAPITOLIVM · RESTITVTVM · On a tablet near centre THOMAS | MERCANDETTI | F. ROMAE |—| MDCCCV. At the bottom on raised rim MICHAELANGELVS . . . ARCHITECT · F · MDXLIII · Reverse. *Left blank for inscription.* 67 mm. Bronze. [Risorg. Ital. p. 114, 728.] R.J.E. Collection.

PLATE 19

NOTE: The letters between MICHAELANGELVS and ARCHITECT are illegible on the medal in the R.J.E. Collection and are missing in the description in the above reference. Ratto, in his "Catalogo di Monete e Medagli," December, 1916, gives the missing word as BONARROTVS.

177. Obverse. *Bust to right.* MICHAEL ANGEL · BONAROTI Signed L. M. (Luigi Manfredini) Reverse. *Emblems of sculpture, painting, poetry, and architecture.* VNIT ET ORNAT Rim beaded on obverse and reverse. 15 mm. Silver. [Durand p. 26, 12.] Description taken from this source, where the medal is illustrated on Plate 2, 6.

178. Obverse. *Bust to right.* MICHEL PIU CHE MORTAL ANGEL DIVINO · Signed SANTARELLI F. Reverse. *Three wreaths of oak, laurel, and olive intertwined.* LEVAN DI TERRA AL CIEL NOSTR' INTELLETTO · Below MDCCCXII Edge. COPIE 54 mm. Bronze. [Durand p. 26, 9; Bramsen 1185.] R.J.E. Collection. PLATE 23

NOTE: This medal was used for purposes of award at the academy in Florence.

179. Obverse. *Bust to left.* MICH · ANGELUS BONAROTUS Signed GAYRARD F. Reverse. NATUS | CLUSII | IN ETRURIA | AN · M · CCCC · LXXIV · | OBIT | AN · M · D · LXIV · |—| SERIES NUMISMATICA | UNIVERSALIS VIROVUM ILLUSTRIVM |—| M · DCCC · XIX · | DURAND EDIDIT. 40.5 mm. Bronze. R.J.E. Collection. PLATE 20

NOTE: This medal and the two immediately following belong to a series of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.

180. Obverse. *Similar to No. 179 but signature smaller and slight variation in lettering.* Reverse. *Similar to No. 179 but dated* M · DCCC · XXI . 40.5 mm. Bronze. R.J.E. Collection. PLATE 20

181. Obverse. *Similar to No. 180. Slight variation in the hair and lettering.* Reverse. *Similar to No. 179. Slight variation in lettering.* Edge. MONACHII 41 mm. Bronze. R.J.E. Collection. PLATE 20

NOTE: Hess catalogue 1913, No. 11645a, mentions a uniface medal in iron, 45 mm., and states that it may possibly have been a proof for the Gayrard medal.

182. Obverse. *Bust to right.* SOCIÉTÉ DES AMIS DES ARTS DE LYON Signed BARRE 1839 Reverse. *A wreath of laurel with a five-pointed star between the terminals. The field is left blank for inscription.* Edge. *Device of the French mint and ARGENT* 32 mm. Silver. [Boudeau Fasc. 16, p. 126, 1916.] R.J.E. Collection. PLATE 21

183. Obverse. *Bust to right.* MICHAEL ANGELVS · BONARROTTVS Signed NIC · CERBARA F · ROM · AN · 1828 · Reverse. *The prophet Zacharias from the painting by Michelangelo in the Sistine Chapel* INGENIVM · TRIPLEX · DOCTO · PRAEVLISIT · AB · ARNO · \* In exergue MICHAEL · ANGELVS · BONARROTTVS · INV · E · PIN · | NICOLAYS · CERBARA · SCVLP · 61 mm. Silver. [Durand p. 25, 5; Meyer-Gedanensis 10516.] R.J.E. Collection.

PLATE 22

NOTE: The figure on the reverse has been erroneously referred to in a number of numismatic works as Michelangelo's "Moses."

184. Obverse. *Same as No. 183 except that the rim is beaded.* Reverse. *The Sistine Madonna in the Dresden Gallery.* PRIMVS · AB · ARTE · SVA · NOBIS · CAELESTIA · PINXIT · \* In exergue RAFAELLE SANZIO INV · E · DIP · | NICCOLA CERBARA SCOL · Rim beaded. 62 mm. Bronze galvano. R.J.E. Collection. PLATE 22

185. Obverse. *Bust to right.* MICHEL ANGELO BUONARROTI *Signed* C. VOIGT Reverse. DIE | KURHESSISCHE | ACADEMIE | ZU | HANAU | IHREN STREBENDEN | SCHÜLERN | ZUR | ANERKENNUNG 49 mm. Bronze. [Durand p. 26, 10.] R.J.E. Collection. PLATE 22  
NOTE: This medal has been used for purposes of award by the academy at Hanau since 1844.
186. Obverse. *Bust to right.* MICHAEL · ANGELVS · BONARROTVS · *Signed* P · GIROMETTI · F · Reverse. *A wreath of laurel enclosing inscription* PICTVRAE | SCVLPTVRAE | ARCHITECTVRAE | OPERIBVS | TER · MAXIMO Edge. *A small head of Pallas in an oval.* 41 mm. Bronze. [Durand p. 26, 11.] R.J.E. Collection. PLATE 20  
NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.
187. Uniface. *Head to right.* MICHAEL ANG. BONAROTI *in a circle of beads.* *Signed* A · BOVY · F 55 mm. British Museum. PLATE 22
188. Uniface. *Bust to right.* MICHELANGELO · BVONAROTA (*the lettering is engraved*) Oval 53 x 42 mm. Bronze cast. R.J.E. Collection. PLATE 21  
NOTE: This medal, which was formerly in the Rosenheim collection, came into possession of the author at the Sotheby sale in May, 1923.
189. Obverse. *Bust to right.* MICHELANGELO BUONARROTI *Signed* GIOV. VAGNETTI FECE IN FIRENZE Reverse. *A winged genius seated on a rock, on which is carved* NEL | IV CENTENARIO | IN FIRENZE |—| 1875 *The Duomo in Florence in the background; below attributes of painting and architecture. Legend* I' MI SEPPI LEVAR PER L'AERE A VOLO. 51 mm. Bronze. [Risorg. Ital. p. 228, 1503.] R.J.E. Collection. PLATE 21
190. Obverse. *Same as No. 178.* Reverse. *In a wreath of oak and laurel* PEL | QUARTO CENTENARIO | IN FIRENZE | —| MDCCCLXXV | *Signed* N. FARNESI 54 mm. Silver. R.J.E. Collection. PLATE 23
191. Obverse. *Similar to No. 178 but size and position of lettering different and sculptor's signature omitted.* Reverse. *In a wreath of laurel* IIII | CENTENARIO | FIRENZE | 1875 55 mm. Bronze. [Ratto Cat. Aug. 1914, 5359.] R.J.E. Collection. PLATE 21
192. Obverse. *Bust to right.* MICHELANGELO BUONARROTI *Signed* LUIGI GORI INC. IN FIRENZE Reverse. *Coat of arms of the Buonarroti family* \* IN MEMORIA DEL IV CENTENARIO \* Below FIRENZE 1875 46 mm. Bronze. R.J.E. Collection. PLATE 23  
NOTE: Cahn Catalogue No. 23, 5665, describes a medal similar to the above, 36 mm. in diameter. The letters I.X., found on the later coats of arms of the Buonarroti family, were sanctioned by Pope Leo X.
193. Obverse. *Bust of Ubaldino Peruzzi to right.* *Signed* PROF. G B : TASSARA MOD. GIOV. VAGNETTI INC. IN FIRENZE Reverse. FIRENZE | NEL IV CENTENARIO DI MICHELANGELO | PER UBALDINO PERUZZI | SEPPE MOSTRARSÌ DEGNA | DEL DIVINO ARTISTA | MDCCCLXXV 50 mm. Bronze. R.J.E. Collection. PLATE 23  
NOTE: Ubaldino Peruzzi (1822-1891) was a lawyer and senator in Florence, and a descendant of Baldassare Peruzzi, famous architect, painter, and sculptor of the sixteenth century.
194. *Bust to left.* R. MUSEO DI FISICA E STORIA NATURALE DI FIRENZE Below \* *Signed* L. GORI INC. Reverse. *A wreath of laurel with inscription of award* ALLA BARONESSA | LETIZIA NARDUCCI |—| APRILE 1877 (*engraved*). 51 mm. Silver. [Ratto Cat. Aug. 1914, 5362.] R.J.E. Collection. PLATE 21
195. Uniface. *Bust to right.* MICHAEL ANGELO BUONAROTTI 86 mm. Bronze cast. [Hess Cat. Aug. 1925, 8809.] R.J.E. Collection. PLATE 21
196. Uniface. *Bust to right.* MICHAEL ANGELVS BONAROTA *Signed* F. BARBEDIENNE (*all lettering incised*). 156 mm. Bronze cast. R.J.E. Collection. PLATE 21
197. Obverse. *Same as No. 162.* Reverse. SOCIÉTÉ DES ARTISTES FRANÇAIS POUR L'EXPOSITION DES BEAUX-ARTS EN 1881 · *In a circle of beads* A | M<sup>re</sup> LALANNE | MEMBRE DU COMITÉ | ET DU JURY | DE PEINTURE | · Edge. *Device of the French mint and* BRONZE 59 mm. Bronze. R.J.E. Collection. PLATE 22  
NOTE: In the R.J.E. Collection there is another specimen of this medal with the inscription in the circle of beads A | M<sup>re</sup> LÉON SAY | SÉNATEUR | · | PRÉSIDENT DU SÉNAT | ·

198. Uniface. *Bust to right, above* MICHELANGELO 67 mm. Lead cast. R.J.E. Collection. PLATE 23

199. Uniface. *Bust to right in brocaded coat.* MICHELANGIOLO *at left side.* Oval 121 x 93 mm. Lead cast. R.J.E. Collection. PLATE 22

NOTE: The workmanship of Nos. 198 and 199 is similar. The medals were undoubtedly produced in the same establishment.

200. Uniface. *Same as obverse of No. 162.* 60 mm. Lead cast. R.J.E. Collection. PLATE 19

NOTE: One of a series of medals of noted men. These medals were cast in lead about the beginning of the twentieth century and are of inferior workmanship.

201. Uniface. *Bust facing* MICHEL = ANGELO *Signed in monogram F J U (Franz Josef Unterholzer).* Edge. C. POEL-LATH SCHROBENHAUSEN 105 mm. Bronze cast. [Forrer VI, p. 170.] R.J.E. Collection. PLATE 23

NOTE: This medal was exhibited in the Paris Salon, 1910.

## BUSCHETTO

There appears to be no authentic record as to the dates of his birth and death, though it is known that he was actively engaged on the cathedral of Pisa in 1080, and that this edifice was dedicated in 1118. Owing to several missing letters in the epitaph on his tomb, it was long thought that Buschetto was of Greek origin, a native of the little isle of Dulichium; but recent scholarship in the person of the Italian critic Cicognara disposes of this theory by offering a satisfactory completion of the epitaph. It appears practically established that Buschetto was Italian, probably Pisan, though little is known as to his personal life. His one work of outstanding importance was the cathedral of Pisa, commemorated on the medal described below, in designing which he was obliged to make use of material already at hand, consisting mainly of columns previously cut. There were four hundred and fifty of these, differing widely in size, in value, and in amount of decoration, but all conforming to the perfect proportions of the classic Greek standard. Subordinating his whole plan to the use of these columns cut from the most beautiful colored marbles, Buschetto adopted, and with notable success, the form of the early Christian basilicas. His sarcophagus stands near the magnificent principal façade, and bears the inscription referred to above.

202. Obverse. *The cathedral at Pisa. In exergue* DUOMO DI PISA *Signed J. WIENER* Reverse. *Interior of the cathedral. In exergue* FONDATO NEL 1063. | CONSACRATO NEL 1119. | ARCHIT: BUSCHETTO. *Signed J. WIENER* 59 mm. Bronze. [Rev. Belge 1883, p. 27, 12.] R.J.E. Collection. PLATE 30

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## LUIGI CAGNOLA

Born 1762 in Milan; died near there, at Inverigo, in 1833. He was educated for the legal profession, and studied in Milan to this end. Turning from the law to architecture, he continued his education in Rome. Cagnola executed the drawings for the Arco della Pace, originally constructed in wood to celebrate the entry into Milan of the king regent, Eugene Beauharnais, and the Princess Amalie of Bavaria, this nuptial arch receiving later a more permanent form. It is commemorated on the medal here described. Also at Milan he entered drawings in competition for the interior decoration of the cathedral, but his design was not executed, the plan of Pellegrini being preferred. Cagnola built the bell-tower of Urgnano, the church at Concorezzo, the rotunda at Ghisalba near Treviglio, and the palace at Inverigo.

203. Obverse. *Head to right.* ALOYSIVS. CAGNOLA. TETRARCHA. ARCHITECTVS. MEDIOLANENSIS MDCCCXXIX. *Signed F. PUTINATI* Reverse. *Triumphal Arch at Milan.* TRIVMPHALE. PACIS. MONV-MENTVM. MEDIOLANI. *In exergue* F. PUTINATI. SCULPSIT. | BONISQ. ARTIBVS | D. D. 47 mm. Bronze. R.J.E. Collection. PLATE 10

## PIETRO CAMPORESI

Born 1792 in Rome, where he died in 1873. One of a family of eminent Roman architects descended from Pietro Camporesi the older, grandfather of this Pietro. Many of the fine buildings of Rome erected between 1750 and 1900 are associated with the name of the Camporesi family. Pietro collaborated with the architect Bosio on the reconstruction of the



basilica of S. Paolo, which had been destroyed by fire. Establishing himself independently in 1834, he completed the restoration of S. Vito e Modesto, also rebuilding the Teatro Argentino. Perhaps the most interesting work of Camporesi is the post-office erected for Pope Gregory XVI; in this structure, depicted on the medal described below, he made use of ancient pillars found at Vei. Camporesi designed the façades for the Institute of Fine Arts and for the S. Giacomo hospital, built a children's hospital, and began the construction of S. Tommaso di Canterbury, this edifice being completed after his death by the architects Poletti and Vespignani.

204. Obverse. *Bust of Pope Gregory XVI.* GREGORIVS XVI P. M. AN. SACRI PRINC. VIII. Signed CERBARA IOSEPH F. Reverse. *The new building for post-office and other public utilities.* PORTICV ERVTIS SOLO VEIENTI COLVMNIS EXTRVCTA In exergue P. CAMPORESI INV. Signed CERBARA IOS. F. 44 mm. [Mazio 634.] Description taken from this source.
205. Obverse. *Bust of Pope Gregory XVI.* GREGORIVS XVI P. M. ANNO SACRI PRINC. X Signed G. CERBARA F. Reverse. *The new building* VBI. INDECORA. LOCO. LIGNA. CONGESTA. PROSTABANT. AEDIBVS. A. SOLO. EXSTRVCTIS. AVCTA VRBIS. COMMODA. ET. ORNAMENTA. In exergue P. CAMPORESI INV. Signed IOS. CERBARA F. 44 mm. [Mazio 640.] Description taken from this source.

### ANTONIO CANOVA

Born 1757 at Possagno; died 1822 at Venice. At the age of thirteen he began, in the home of his grandfather, his studies in building and sculpture, continuing them later in the studio of Toretto at Venice. From there Canova was called to Vienna, Rome, and Paris to execute various commissions, and to London to give judgment on the Elgin marbles. Among his noted works are the Nelson column in Trafalgar Square, London, and a colossal statue of Washington now at Raleigh, N. C., the first commission of the new world to the old. By order of the Venetian senate, he erected a monument to Admiral Emo, for which he was awarded a gold medal and a life annuity. Canova was buried at Possagno, in the temple he himself had built; the monument he had designed for Titian being erected in Canova's own honor in the church of the Frari at Venice. Pope Leo XII, in recognition of his great genius, ordered a statue of him by Fabris to be placed in the Capitoleum. References to his works appear on many of the medals.

206. Obverse. ANTONIO CANOVAE — VENETO — ARTIBVS ELEGANTIORIBVS &c OB MONVMENTVM PVB-LICVM — ANGELO EMO &c MDCCXCV. Above, a lion. Reverse. *The monument erected in Admiral Emo's honor.* (Francesco Corazzini.) 58 mm. Bronze. [Wellenheim II, 13396; Ratto Cat. Aug. 1914, 5365.] Description taken from these sources.

NOTE: This medal was struck by order of the senate in Venice to commemorate the completion of Canova's monument to Admiral Emo.

207. Obverse. *Head to left.* ANTONIVS CANOVA SCVLPTOR Signed G. H. Reverse. *Psyche on a pedestal inscribed PSICHE Legend* HIERONYMVS IVLIANVS EQVES AMICO In exergue MDCCXCV 54 mm. [Risorg. Ital. p. 289, 126; Ampach 9380.] Description taken from these sources.

208. Uniface. *Head to right.* ANTONIVS CANOVA VENETVS SCVLPTOR (Henri François Brandt) 49 mm. [Lehnert p. 11, 15.] Description taken from this source.

NOTE: Lehnert, in "Leben und Werke" of the medallist Henri François Brandt, refers to the above medal of Canova. The illustration on Plate 3, No. 15, leaves some doubt as to whether the work had progressed beyond the preliminary stages.

209. Obverse. *Head to right.* ANTONIO CANOVA Signed PUTINATI (not incised). Reverse. Above, hat of Mercury; below, head of Pallas. AL | SECOLO | DECIMO NONO encircled by a snake. 34 mm. Bronze. [Wellenheim II, 13397; Ampach 9397.] R.J.E. Collection. PLATE 24

210. Obverse. Similar to No. 209 but the signature is smaller, is followed by the letter F · and is incised. Reverse. Similar to No. 209 but with distinct variations both in the hat of Mercury which is larger, and in the head of Pallas which is smaller. 34 mm. Bronze. [Wellenheim II, 13398.] R.J.E. Collection. PLATE 24

211. Obverse. Similar to Nos. 209 and 210 but with variations from each. Reverse. \* | I. APR. | MDCCCXXIII | ERMA | NELL' ATENEO | TREV. [\* 34 mm. Bronze. [Risorg. Ital. p. 289, 128.] R.J.E. Collection. PLATE 24

NOTE: Wellenheim II, 13399, gives the date MDCCCXXII.

212. Obverse. *Head to left.* ANTONIO CANOVAE Signed on truncation T. W. INGRAM. F. below, THOMASON, DIREX. Reverse. TO THE | ADMIRERS | OF | THE ARTS | BY THE | UNANIMOUS | VOTE OF | THE PUBLIC | 1823 54 mm. Bronze. R.J.E. Collection. PLATE 24
213. Obverse. *Head to right.* ANTONIO CANOVAE Signed A. FABRIS VTIN. OPVS PRIM. Reverse. A sarcophagus. In exergue VTINATES PARENTABANT | XIII · KALENDAS MAIAS | AN · MDCCCXXIII · 47 mm. Bronze. [Ampach 9377; Risorg. Ital. p. 289, 131.] R.J.E. Collection. PLATE 24
214. Medallion portrait of Canova executed 1823 by J. S. Phillips. [Forrer Numis. Circ. Nov.-Dec. 1924, Col. 513.] Description taken from this source.
215. Obverse. *Head to left.* ANTONIUS CANOVA Signed DONNADIO. F. Reverse. NATUS | POSSAGNO | IN VENITIA | AN. M. DCC. LVII. | OBIT | AN. M. DCCC. XXII. |—| SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRUM |—| M.DCCC.XXIII. | DURAND EDIDIT Edge. CUIVRE 43 mm. Bronze. R.J.E. Collection. PLATE 25
216. Obverse. *Similar to No. 215 but signed* CAQUÉ F. Reverse. NATUS | POSSAGNO | IN VENITIA | AN. M. DCC. LVII. | OBIT | AN. M. DCCC. XXII. |—| SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRUM |—| M. DCCC. XXIII | DURAND EDIDIT (slight variations in die from No. 215). Edge. MONACHII 41 mm. Bronze. [Ampach 9378.] R.J.E. Collection. PLATE 25
- NOTE: This medal and the one preceding belong to a series of medals of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.
217. Obverse. *Head to right.* ANTONIVS CANOVA Signed G · GIROMETTI · F · ROMAE Reverse. COLLEGIVM | ARTIFICVM | A · DIVO · LVCA | IN FVNERE | D · D · |—| CIO. IO CCC XXIII 53 mm. Silber. [Wellenheim II, 13401; Risorg. Ital. p. 289, 127.] R.J.E. Collection. PLATE 25
218. Obverse. *Head to left.* ANTONIO CANOVAE Signed G · GIROMETTI · F · Reverse. ARTIVM | AMATORES | VIRTVTVM | ADMIRATORES | DE · OMNIVM | SENTENTIA |—| CIO · IOCCC · XXIII 50 mm. Bronze. [Risorg. Ital. p. 289, 130.] R.J.E. Collection. PLATE 24
219. Obverse. *Head to right.* ANTONIUS CANOVA Signed S · PASSAMONTI · F · Reverse. Hercules hurling Lichas on the cliff. HERCVLES FVRENS PREHENSVM LICHAM ALLIDIT AD SCOPVLVM Signed in exergue S. PASSAMONTI. F. 69 mm. Bronze. [Risorg. Ital. p. 289, 132; Ampach 9382.] National Museum, Florence. PLATE 24
220. Obverse. *Same as No. 219.* Reverse. Statue of Apollo Belvedere. FAVENTIBUS EUROPÆ REGIBUS MONUMENTA ARTIVM RESTITUTA 69 mm. Lead. [Ampach 9383.] Description taken from this source.
221. Obverse. *Head to right.* ANTONIVS CANOVA Signed A · FABRIS VTINENSIS SCVLP · Reverse. Canova's tomb in the church of the Frari in Venice. CANOVA inscribed over the door. COLLEG · VENET · BONIS · ARTIB · EXCOLEND · PRINCIPI · SCVLP TORVM · AETATIS · SVAE · In exergue EX · CONLATIONE · | EVROPAE · VNIVERSAE · | A · MDCCCXXVII · 52 mm. Bronze. [Risorg. Ital. p. 48, 291.] R.J.E. Collection. PLATE 25
- NOTE: Wellenheim, Morbio and others state that the tomb portrayed on the medal is that of the Archduchess Christine in Vienna. There is some similarity, but the tomb is actually that of Canova himself in the church of the Frari in Venice. It was erected in 1827 from the master's own design for Titian's monument, and was executed by Canova's pupils, Martini, Ferrari, Fabris, and others.
222. Obverse. *Same as No. 221.* Reverse. The church at Possagno CHARITAS IN PATRIAM In exergue DEDIC · AN · M · DCCC · XXXI · 52 mm. Bronze. [Wellenheim II, 13404; Risorg. Ital. p. 289, 129.] R.J.E. Collection. PLATE 25
- NOTE: In a number of numismatic publications the church at Possagno on the reverse of the medal is erroneously referred to as the Pantheon.
223. Obverse. *Bust to left.* POSSAGNO · AD · ANTONIO · CANOVA = MDCCCXXII — MCMXXII = Reverse. The three graces DARAI SPIRTO | ALLE GRAZIE | (FOSCOLO). Signed in exergue MISTRVZZI 82 mm. Bronze cast. R.J.E. Collection. PLATE 25
- NOTE: Niccolò Ugo Foscolo (1778-1827) was an Italian poet and littérateur.
224. Obverse and reverse. *Same as No. 223.* 44 mm. Bronze. R.J.E. Collection. PLATE 25

## PIETRO PAOLO CARAVAGGIO

Born 1658 at Milan, where he died in 1723. The second of three eminent men in successive generations, all bearing the same name and interested in the same subjects, mathematics and architecture. Little appears to be recorded concerning the early life of this Pietro Paolo Caravaggio, except that while still a young man he was appointed assistant to his father in the chair of mathematics at Milan, succeeding him as full professor in 1688. About ten years later he was appointed, with officer's rank, to an important post in the army, a position to which he continued to devote much of his time until his death. He wrote several treatises dealing with engineering, mathematics, and building—these being published after his death by his son.

225. Uniface. *Bust to left with wig and in garb of the period.* PETRVS PAVLVS CARAVAGIVS FILIVS 105 mm. Bronze cast. National Museum, Florence. PLATE 27
226. Obverse. *Bust to right in armor.* PETRVS. PAVLVS. CARAVAGGIVS. II. Signed I · V · F · (perhaps *Johannes Vis-mara*). Reverse. *Mercury with globe and other symbols* MAIOR | NOMINE | VIRTVS 80 mm. Bronze. [Mazz. II, p. 257.] Description taken from this source, where the medal is illustrated on Plate 162.

## JOHANN CARL

Born 1587 at Nuremberg, where he died in 1665. The son of a successful builder, he gained his early inspiration and much valuable experience from his father, Peter Carl, before studying drawing and perspective under Jakob Wolf, then architect of the Nuremberg Rathaus. Later he enrolled in the engineering corps of the army, so distinguishing himself in the subjects of hydraulics and fortifications that the city authorities obtained his transfer to municipal service, whereupon Carl strengthened the defenses of the city and made many sanitary improvements. His work of outstanding importance in architecture is the Dreieinigkeitskirche at Regensburg, a building which occupied him for four years and which has a peculiar dignity of its own. The medal described below was struck to celebrate the completion of this edifice, Carl being at the same time appointed supervisor of buildings to the national council. Among his later works may be mentioned the restoration of a tower at Hersbruck, and the preparation of models of war equipment, including barracks and fortresses, for the museum at Nuremberg.

227. Obverse. *The church of the Holy Trinity in Regensburg. Over same, two angels; the Trinity above.* Below IOAN: CARL: INGEN: A: NORIN: In exergue \* IN NOM: S S TRIN: FVND: | POSVIT S · P · Q · R ·  $\bar{4}$  IVL: | MDCXXVII \* Reverse. *The coat of arms of the city and those of the sixteen city fathers. Between two beaded circles* VOTVM-CONSS: ET SENATOR: RATISB: CVM EORVM \* P \* T \* INSIGNIIS. Inscription EST TVA, | SACTA. TRIAS, | DOMVS HÆC: DA | NOMEN IN ILLÂ | ET TVA PERPETVO | DOGMATA PVRA | SONENT. | \* 54 mm. Silver cast. [Schulless Cat. 7181; Domanig 586; Mueller Cat. 275.] R. J. E. Collection. PLATE 26

## JACQUES CARLU

Member of the faculty, Department of Architecture at the Massachusetts Institute of Technology. He was at one time director of the American school at Fontainebleau.

228. Uniface. *Bust to left, with compass.* J · CARLV | ROMA | MCMXXIV Signed P. TVRIN 105 mm. Bronze cast. R. J. E. Collection. PLATE 69

## JOHN MERVEN CARRERE

Born 1858 at Rio de Janeiro; died 1911 in New York. Of American parentage but descended from French ancestors who had emigrated to Baltimore after the reign of terror, Carrere represented the finest type of international patriot. He was a pupil of Robert and Ginain at the École des Beaux-Arts, where he met the American fellow student destined to become his friend and partner. In 1885 the firm established itself in New York and immediately accepted the commission of the great Ponce de Leon Hotel at St. Augustine, a daring undertaking for young architects. Among educational buildings erected by Carrere and Hastings are the Goldwin Smith Hall and Rockefeller Hall at Cornell, the Memorial buildings at Yale, and the New York Public Library. In addition to numerous churches, libraries, hotels, and theatres may be mentioned buildings for the Senate, for the House of Representatives, and the Carnegie Institution in Washington; in Canada, many banks as well as other structures; and in various parts of the country, handsome private residences. Carrere's spirit



was that of the enthusiast with diverse interests all growing out of his profession. He was interested in the beautifying of cities, and wrote on the subject; interested in his fellow architects, in the rising generation of students and in the societies and associations of the profession, his advice and his time were freely at their disposal.

229. Uniface. *Bust to left. Below* JOHN M CARRERE | ARCHITECT *Signed on truncation* G A HEBER *Oval 159 x 152 mm. Bronze cast. R.J.E. Collection.* PLATE 29

230. Uniface. *Busts jugate to left of John M. Carrere and Thomas Hastings, two intertwined wreaths above. Inscription* THOMAS | HASTINGS JOHN M. | CARRERE | MCMX | *Signed* G A HEBER | SC Edge. STERLING BRONZE CO. | NEW YORK *Oval 173 x 165 mm. Bronze cast. R.J.E. Collection.* PLATE 29

231. Uniface. *Busts jugate to left of John M. Carrere and Thomas Hastings. MCM below. At right and left, marks indicating proposed inscription. (Philip Martigny.) Oval 161 x 155 mm. Bronze cast. R.J.E. Collection.* PLATE 29

NOTE: Martigny's model was never finished, but several copies of the medallion exist in bronze.

### CARSTENSEN

The most thorough search has failed to reveal any particulars concerning the life, education or professional activity of this architect who, with the assistance of his collaborator Gildemeister, designed the so-called "Crystal Palace," this being the main building for the exhibition of the Industry of All Nations, which was held in New York City in 1853. This edifice was erected in Bryant Park, and is shown on the medals described below.

232. Obverse. *The exhibition building.* EXHIBITION OF THE INDUSTRY OF ALL NATIONS. *In exergue* NEW YORK | 1853 | CARSTENSEN & GILDEMIESTER | ARCHITECTS *Reverse. The globe, around which four allegorical figures with symbols of industry. Rim milled on obverse and reverse. 74 mm. White metal. R.J.E. Collection.* PLATE 28

233. Obverse. *The exhibition building.* BUILDING FOR THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS *In exergue* NEW YORK | MDCCCLIII *Signed* DOWLER BIRM. *Reverse. In a wreath of laurel and oak* THE | FIRST PILLAR | WAS ERECTED | OCTOBER 30<sup>TH</sup> | — 1852 — | OPENED MAY 2<sup>ND</sup> | 1853. | MESSRS CARSTENSEN & GILDEMIESTER | ARCHITECTS. 51 mm. Bronze. R.J.E. Collection. PLATE 28

234. Obverse. *Same as No. 233. Reverse. Same as No. 233 except that the date* JUNE *placed upon a band takes the place of the date* MAY 2<sup>ND</sup> 51 mm. White metal. R.J.E. Collection. PLATE 28

235. Obverse. *Head of George Washington to left in an ornamented circle, outside of which a wreath. Legend* GEORGE WASHINGTON. UNITED STATES OF AMERICA *Above, an eagle and* E PLURIBUS UNUM *Signed* A C M (A. C. Morin). *Reverse. View of the exhibition building.* THE CRYSTAL PALACE FOR THE EXHIBITION | OF THE INDUSTRY OF ALL NATIONS. | NEW YORK, 1853. *In exergue* PRESIDENT: THEODORE SEDGWICK ESQR: | ARCHITECTS: MESSRS: CARSTENSEN & GILDEMEISTER, | LENGTH 365 FEET, WIDTH 365 FEET, | HEIGHT OF DOME 148 FEET, | GLAZED SURFACE 206,000 SUP FEET, | OCCUPIES 5 ACRES | OF GROUND. | ESTIMATED VALUE \$450,000. *Signed* PAQUET PHILA: 52 mm. White metal. [Baker p. 153, 361.] R.J.E. Collection. PLATE 28

NOTE: The name given here is GILDEMEISTER and not GILDEMIESTER, as it appears on Nos. 232, 233, and 234.

### ANGELO CASAROTTO

Little seems to be recorded concerning this Italian architect, presumably a native of Padua, who was commissioned to construct a bridge across the picturesque Brenta River. This bridge is shown on the medal here described, which bears the date 1821.

236. Obverse. *View of the bridge over the Brenta.* MEDOACO FRENATO VIA PVBICA MVNITA \* *In exergue* MDCCCXXI. *Signed* PUTINATI F. *Reverse.* ANGELO | CASAROTTO | PONTIS | ARCHITECTO | BASSA-NENSES | OB | MERITA 68 mm. Bronze. [Risorg. Ital. p. 36, 209.] R.J.E. Collection. PLATE 18



## EUGÈNE TOUSSAINT CATELAND

Born 1840 at Lyons; died in 1922. He studied under Chenavard at the École des Beaux-Arts in his native city, receiving the second prize in architecture. Cateland collaborated with Hirsch in the erection of the Hall of Law and Literature at the University of Lyons. In that city and its environs, he planned the restoration of several châteaux, and built that of Bellerive. He also reconstructed buildings and terraces at the junction of the Saône and Rhone rivers. For twenty years he was director of the school of design at Tarare, in which city he erected the building for the Club of Commerce and Industry, a theatre, and other municipal structures. Cateland planned and erected numerous buildings of public utility, especially schools, throughout the Rhone province.

237. Uniface. *Bust to left. Below* 1840 · EUGENE CATELAND ARCH · 1922 *Signed* L. CASTEX 95 x 70 mm. Bronze galeano. R.J.E. Collection. PLATE 30

## FRANÇOIS WILBROD CHABROL

Born 1835 in Paris; died 1919. He studied with his father, Pierre Prosper Chabrol, then under Le Bas at the École des Beaux-Arts. His drawings, entered in competition for the grand prix de Rome, received the second prize in 1861, and a year later the first. As architect to the government he supervised the restoration of the Palais Royal, including the wing given over to gobelins tapestries; later he added apartments for the Council of State. Chabrol was appointed architect-in-charge of municipal and national public buildings, received a medal at the Exposition Universelle of 1878, was an officer of academy, and a chevalier of the Legion of Honor.

238. Uniface. *Head to left, in a circle of beads.* WILBROD · CHABROL · ARCHITECTE · ROME · 1865 *Signed on truncation* CHAPLAIN SC · 130 mm. Bronze cast. R.J.E. Collection. PLATE 31

## PIERRE PROSPER CHABROL

Born 1812 at Limoges, where he died in 1875. He was a pupil of Leclerc and studied later at the École des Beaux-Arts. As the official architect for the diocese of Tulle-et-Limoges, Chabrol built a theological seminary at Tulle and spent many years in the restoration of churches and cathedrals throughout that region. Outside of the field of ecclesiastical architecture he designed a large school and the children's asylum at Grand' Combe, also the veterinary college at Lyons; and in Paris, the façade of the Palais Royal and the foyer and staircase of the Théâtre Français.

239. Uniface. *Head to left.* PIERRE PROSPER CHABROL ARCHT<sup>E</sup> *Signed in monogram* j c (J. C. Chaplain). 106 mm. Bronze cast. R.J.E. Collection. PLATE 29

## SIR WILLIAM CHAMBERS

Born 1726 in Stockholm, and died 1796 in London. He studied under Clérissieu in Paris, going later to Italy to complete his education in architecture and landscape gardening. In London and its environs, Chambers designed Melbourne House in Piccadilly and Carrington House in Whitehall, rebuilt Somerset House, shown on the medal described below, and planned the orangery in Kew Gardens. He also built a villa at Roehampton for Lord Besborough and made important additions to the buildings of Trinity College, Dublin. His books on Chinese buildings, civil architecture, and oriental gardening are well known. Sir William Chambers was one of the leaders in founding the Royal Academy.

240. Obverse. *Head to right.* CHAMBERS *Below* 1725-1796 *Signed on truncation* B. WYON *Below* AFTER WESTMACOTT Reverse. *Façade of Somerset House. In exergue* SOMERSET HOUSE | 1781 | SIR WILLIAM CHAMBERS R. A. ARCHITECT *Signed* B. WYON 55 mm. Bronze. [Numis. Chron. 1888, p. 281; Forrer VI, p. 584.] R.J.E. Collection. PLATE 10

NOTE: Forrer states that this medal is one of the Art-Union of London series and was issued in 1857.

## THÉODORE CHARPENTIER

Born 1797 in Paris, and died there in 1867. He studied in his native city under Turneau. At the outset of his career he went to Odessa, where he remained for eight years, taking an active part in the general and architectural development of that city. Returning to Paris and establishing himself in an atelier, his first commission was a call to collaborate in the

Ventadour theatre; later he designed the Madeleine arcade, the hotels Thiers and Vatry, and the house of the Pont de Fer. During the latter period of his life, Charpentier limited his activity almost wholly to collaboration with other architects, notably with his son-in-law, Elisée Dupuis. He worked also with Brunet-Debaines in the reconstruction of the principal theatre at Havre, as also with Feuchères in erecting a theatre at Avignon and the villa Montmorency at Auteuil.

241. Uniface. *Bust to right.* THEODORE \* CHARPENTIER \* MDCCCLXXIX *Signed DD in monogram and on truncation*  
DANIEL DVPVIS 142 mm. Bronze cast. [*Gaz. Num.* 1898, p. 32, 113.] R.ŷ.E. Collection. PLATE 31

## FRANÇOIS BENJAMIN CHAUSSEMICHE

Born at Tours in 1864, he was a pupil of André and Laloux, receiving the grand prix de Rome in 1893; later he was awarded the second prize at the salon, and four years thereafter the medal of honor. Among the earliest architectural works of Chaussemiche were his drawings for the façades of the girls' school in his native city of Tours, these being followed by plans for the baths of Chatel-Guyon, which he also erected. Chaussemiche has held the position of government architect and inspector of the palaces of the Louvre and the Tuileries. He was appointed an officer of academy, and is a member of the Société des Architectes diplômés par le Gouvernement.

242. Uniface. *Bust to left.* BENJAMIN CHAUSSEMICHE — ARCHITECTE — ROME 1895 — *Signed CH. PILLET*  
(all lettering incised). 110 mm. Bronze cast. R.ŷ.E. Collection. PLATE 31

## ANTOINE MARIE CHENAVARD

Born 1787 at Lyons, where he died in 1884. He studied at the École des Beaux-Arts in Paris, being a pupil of Barthélemy Vignon, and later travelled in Italy. While in Rome he won a prize for competitive drawings sent to Lyons. Upon his return to his native city, he entered upon an active career devoted principally to public buildings. With Pollet, he erected the principal theatre at Lyons; there also the chapel of the Sacré Cœur in the cathedral and the altar in the Archbishop's chapel. At Belley, Chenavard planned the restoration of the cathedral and built the law courts. As official architect for Lyons-et-Belley, he devoted much of his time to the erection and restoration of cathedrals, churches, and parochial schools, building also private residences and prisons. Professor of architecture at Lyons, author of numerous treatises, and chevalier of the Legion of Honor, Chenavard was a member of many academies and societies, both in France and in other lands.

243. *Lyons Artistique, in the volume devoted to biographical records of architects, states on page 81 that a medallion of Chenavard was executed by Leopold de Ruolz in 1852.*

NOTE: Forrer, V, p. 271, mentions de Ruolz as the author of numerous portrait medallions some of which were exhibited at the Paris Salon in the thirties.

## COSIMO CITERNI

244. Obverse. *Bust with flowing hair, to left.* COSIMO CITERNI *Below FECIT* Reverse. *Standing figure; at her feet the symbols of architecture, sculpture, and painting.* SCOPVS HIC. *Signed C.C.F. (Cosimo Citeri fecit).* 57 mm. British Museum. PLATE 27

## MATTEO DI GIOVANNI CIVITALI

Born at Lucca about 1435; died there in 1501, and was buried in the church of San Cristoforo. Architect and sculptor belonging to a family of illustrious artists, he planned and executed the chapel of Volto Santo, the palazzo Lucchesini, the bridge over the river Serchio, and a new fortress at Lucca. Civitali designed many altars, chapels, tombs, and palaces; the altar dedicated to Regulus in the Lucca cathedral being perhaps the best known. Sculpture attributed to him is to be found in many collections and museums.

245. Obverse. *Bust to left in coat with fur collar.* MATTEO CIVITALI *Signed PIERONI* Reverse. *Legend ACCADEMIA LUCCHESA DI BELLE ARTI* *Inscription AI MERITEVOLI* *Below, a six-pointed star.* 37 mm. Bronze. R.ŷ.E. Collection. PLATE 13

## ISAK GUSTAF CLASON

Born 1856 at Dalarne in Sweden. After the study of engineering and architecture at the Polytechnicum in Stockholm, he continued his education at the art academy there and by extensive travel on the continent. In 1881 Clason received the Swedish royal medal. He built numerous private residences in Stockholm, also the museum of the zoological gardens, his most noted work. At Oestermalm he built Adelsvaerd house and the market; at Norrköping the town hall; castles at Uppland and Skoane, and at Warsaw the telephone exchange building, as well as many private residences and villas. In Stockholm Clason held the positions of professor at the Polytechnicum and president of the art academy, being also an alderman from 1900 to 1910.

246. Obverse. *Bust to left.* · ISAK — GUSTAF — CLASON · ANNO 1916 | 30DE JULI Reverse. *A crudely modelled figure of a man, sowing seed.* BYGGNINGSMAN SÄNINGSMAN Signed C. MILLES | 1916 | FEC. Below near edge H BERGMAN FUD Edge. SVENSKA TEKNOLOGFÖRENINGENS AVDELNING FÖR HYSBYGGNADSKONST TILL SIN FRÄMSTE MEDLEM · (incised). 111 mm. Bronze cast. [Num. Medd. XXIV, p. 188, 1.] R. J. E. Collection. PLATE 27

NOTE: "Numismatiska Meddelanden," p. 188, 1a, states that Milles originally made a model for the reverse of the above, showing a man kneeling and holding a building above his head. Due to difficulties in regard to the inscription, this model was not accepted. A single cast was made which is now in the collection of Mr. Thorsten Laurin.

## LOUIS CLOQUET

Born 1849 at Feluy near Charleroi. His study of engineering and design at Ghent was rewarded by a government position in the department of bridges and highways, but after two years he resigned to devote himself to the subject of his greater interest, architecture. Establishing himself in an atelier in 1874, he entered upon an active career as architect and professor. Among the structures erected by Cloquet in Ghent should be mentioned several new buildings for the university, a railway station, and the post-office, the latter in collaboration with Etienne Mortier. The medal described below was struck in commemoration of this new building for the department of posts and telegraph, and bears the portraits of both architects. Cloquet also designed important additions to the abbeys at Orne, Orval, and Chimay, and planned the restoration of the church of St. Jacques at Tournai. For twenty-nine years he was professor of architecture at Ghent, and for a shorter period lectured on perspective at Antwerp. He invented instruments of precision, and was the author of several books on architectural subjects.

247. Obverse. *Busts of Cloquet and Mortier jugate to right.* Signed LE ROY. HIPP. Reverse. BÂTIMENT DES POSTES ET DES TÉLÉGRAPHES À GAND | ÉRIGÉ | SOUS LE RÈGNE DE | LÉOPOLD II ROI DES BELGES | J. VAN DEN PEEREBOOM ÉTANT MINISTRE | DES CH. D. FER, DES POSTES ET DES TÉLÉGRAPHES | PARACHEVÉ SOUS LE RÈGNE | D'ALBERT ROI DES BELGES | P. SEGERS ÉTANT MINISTRE DE LA MARINE, | DES POSTES ET DES TÉLÉGRAPHES | ARCHITECTES: L. CLOQUET ET ST. MORTIER | ENTREPRENEURS: | MUYNCKE FRÈRES, CH. VAN DRIESSCHE | J. VAN AU-TRYVE | STATUAIRES: A. DE BEULE, LE ROY HIPP. | R. ROOMS, O. SINIA, G. VERBANCK | 1900-1913 65 mm. Bronze. [Rev. Belge 1919, Supp. p. 291.] R. J. E. Collection. PLATE 14

## JEAN PIERRE CLUYSENAAR

Born 1811 at Kampen, Holland; died 1880 in Brussels. At the age of fourteen he began his education in architecture under T. H. Suys, with whom he studied and worked in Brussels for ten years. In the earlier period of Cluysenaar's professional activity he designed private residences and châteaux, later devoting himself to museums, churches, and other monumental edifices, notably the cathedral at Monaco and the conservatory of music in Brussels. This concert-hall is depicted on one of the medals described below, while another medal shows the St. Hubert arcade which was designed by Cluysenaar and which has served as a model for many similar structures throughout Europe. An interesting innovation associated with his name is the essentially rustic style of the stations along the line of the Dendre-et-Waes railway in eastern Belgium.

248. Obverse. *Bust to left.* A. J. P. CLUYSENAAR ARCHITECTE LA SOCIÉTÉ ROYALE DE LA GRANDE | HARMONIE DE BRUXELLES Signed HART FECIT Reverse. *Interior of the conservatory of music* COMMENCÉ LE 7 SEPTEMBRE 1841 ACHÉVÉ LE 6 FÉVRIER 1842 *In exergue, the ground plan of the building* J. P. CLUYSENAAR ARCHITECTE HART GRAVEUR 68 mm. Bronze. [Guioth 341; Tournour 577.] R. J. E. Collection. PLATE 32

NOTE: This medal commemorates the work of Cluysenaar for the conservatory of music, and was formally presented to him on July 15, 1843.

249. Obverse. *Same as reverse of No. 248.* Reverse. *The virgin.* 68 mm. Bronze. [Tournour 578.] *Description taken from this source. Surmont Collection.*

250. Obverse. *Façade of the Galeries St. Hubert* SOCIÉTÉ DES GALERIES ST HUBERT | FONDÉE | A BRUXELLES | LE 5 JUILLET 1845 | PAR J. P. CLUYSENAAR ET J. A. DE MOT *In exergue ground plan of the building* J. P. CLUYSENAAR | ARCHITECTE *Signed* HART | GRAVEUR Reverse. *Legend* LE 6 MAI 1846 S. M. LÉOPOLD I. ROI DES BELGES POSE LA PREMIÈRE PIERRE DES GALERIES ST HUBERT \* *In the field, inscription in thirty lines.* 67 mm. Bronze. [Tournour 724.] *R.J.E. Collection.* PLATE 32

## PIETER COECK VAN AELST

Born 1502 at Aelst in Flanders; died 1550 at Antwerp. He studied painting under Barend van Orley in Brussels, continuing his education by travel in Italy and the Orient. In Constantinople he acted as agent in the purchase and designing of Turkish rugs, making also drawings of Turkish life which are said to have caused him trouble with the authorities because of the Koran's interdiction of the reproduction of living subjects. After his return to Antwerp, Coeck designed the triumphal arch and decorations in honor of the entry into that city of Charles V, who later appointed him official architect and artist. He designed the decorations of the palace at Moelhere, translated Serlio's five books on architecture, wrote treatises on geometry and perspective, and compiled a work entitled "Generale Regelen der Architecture op de vijfve manieren van Edificiën."

251. Obverse. *Bust to left in cap.* PETRUS COECKIUS *Signed* SIMON F. Reverse. NATUS | ALOSTI | OBIIT | AN. M.VII. (sic) 46 mm. Bronze. *R.J.E. Collection.* PLATE 14

NOTE: One of a series of one hundred medals mostly of Dutch and Flemish men of note. These medals were executed by Jean Henri Simon from 1820 to 1834.

## MENNO VAN COEHOORN

Born 1641 at Leeuwarden in Friesland; died 1704 at The Hague. Of Swedish parentage, he received his education at the university of Franeker and under Fullenius with whom he studied mathematics and building. His principal works are the fortifications of Nimegue, Breda, Namur, and Berg-op-Zoom. Baron van Coehoorn was an officer of rare ability and an authority on engineering and architecture as applied to military defense. He compiled an exhaustive treatise on fortifications, describing all the newest theories and inventions of his time in so helpful a manner that the book was translated into many languages. In Wykel a monument was erected in appreciation of the valued services rendered by him to his country.

252. Obverse. *Bust in armor with peruke, facing right.* MENNO · BARO · DE · COEHOORN · SVMVVS · APVD · BATAVOS · ARMORVM · PRÆFECTVS · & *Signed on truncation* H · (Georg Hautsch). Reverse. *The city of Bonn* SIC · IGNE · DOMATA · FEROCI. *In exergue* UT TONUS EVERTIT TUBARUM MOENIA | QUONDAM | SICQ · TONANS COEHORN, MŒNIA | BONNA TUA · *Signed* G · F · N · (Georg Friedrich Nürnberger) 47 mm. Bronze silvered. [Van Loon Hist. Metallique IV, 395.] *R.J.E. Collection.* PLATE 30

## F. CONSTANT-BERNARD

Born about the middle of the nineteenth century at Chalon-sur-Saône. Early in life he chose architecture as his profession, going to Paris for study and for practical experience in the ateliers of Letrosne and Morel. Bernard's early professional work took the form of industrial and welfare buildings for Paris and its environs, and his first commission, a night shelter for men erected in 1879, marked a great innovation for that time in its heating system and distribution of rooms, winning high praise for the young architect. The following year Bernard designed the college and normal school at Flers in the département of Orne, also drawing the plans for a theatre in Paris. For some years he collaborated with M. Aimé Aurique, but later established himself independently, attaining a recognized place in his profession.

252a. Uniface. *Bust to left* CONSTANT-BERNARD | · ARCHITECTE · *Signed on truncation* AMICALEMENT, P. GASQ Edge. FUMIERE | THIEBAUT FRES | PARIS | ET C<sup>ie</sup> SUCCRS 235 x 152 mm. Bronze cast. *R.J.E. Collection.* PLATE 8



## SIMON CLAUDE CONSTANT-DUFEUX

Born 1801 in Paris, where he died in 1870. He studied at the École des Beaux-Arts, being a pupil of Debret and winning the grand prix de Rome in 1829. Upon his return to Paris he occupied himself in building a school of design in the university quarter, this being followed by the commission to reconstruct and decorate the Pantheon, with appointment as architect-in-charge; later he was also made architect of the Luxembourg. Among the works executed by Constant-Dufeux may be mentioned the tomb of Dumont d'Urville in the Montparnasse cemetery, a new gate for the church of St. Laurent, a monument to Admiral Breuys at Uzès; also several residences and public buildings. He was equally active in practising and teaching his profession, having established an independent atelier and being professor at the École des Beaux-Arts. Decorated officer of the Legion of Honor, Constant-Dufeux was one of the founders of the Société Centrale des Architectes Français.

253. *Bust to right.* CONSTANT-DUFEUX • and dates almost illegible but which appear to be 1801-1870. [Delaire 1907, p. 219.] Description taken from this source, where the medallion is illustrated.

## WALTER COOK

Born 1846 in New York City, where he died in 1916. His study of architecture was pursued at Harvard, Munich, and at the École des Beaux-Arts in Paris. Establishing himself in New York, he became a partner in the firm of Babb, Cook and Willard, who were architects for the residence of Andrew Carnegie, the De Vinne Press building, for several libraries, and for many private residences in that city. This firm also erected buildings for the New York Life Insurance Company at St. Paul, Minneapolis, and Montreal. In 1899 a competition was instituted, open to all the architects of the world, inviting them to submit drawings for the grounds and buildings of the University of California, Cook being the American representative on the international jury of award. He was a member of the National Academy of Design and of the Society of Beaux-Arts Architects.

254. Full description of medal will be found under No. 68 (Benard). R.J.E. Collection.

PLATE 8

## LOUIS MARIE CORDONNIER

Born 1859 at Haubourdin in the north of France. Son of the architect J. B. F. Cordonnier, he studied with his father, then in Paris under André and at the École des Beaux-Arts. He received first prize in competition for his drawings of a stock exchange building in Amsterdam, though the structure was not erected from his designs. He also received first prize for his plan of the Peace palace at The Hague, 1906. He built town halls at Loos and Dunkerque; churches at Coudry, Calonne, and Merville; and numerous private residences at Lille. Cordonnier designed the Pasteur monument at Dunkerque. He was a chevalier of the Legion of Honor and a member of the French Institute.

255. Obverse. *Bust to left in dress uniform.* L. CORDONNIER • ARCHITECTE • MEMBRE DE L'INSTITUT Signed HIPPOLYTE LEFEBVRE Reverse. LOUIS CORDONNIER | MEMBRE DE L'INSTITUT | A | SES CONFRERES SES AMIS | SES COLLABORATEURS Draughting instruments over branches of laurel 6 JANVIER 1912 Edge. Device of the French mint and BRONZE. 50 mm. Bronze. R.J.E. Collection.

PLATE 30

## PIETRO BERETTINI DA CORTONA

Born 1596 at Cortona; died 1669 in Rome. Generally known by the name of his birthplace, Cortona was eminent as painter and as architect. Near Rome he built the Casino del Pigneto, his plans for the reconstruction of the Barberini palace being admirable, while his work on the double church of the Forum, S. Martina and S. Luca, gave proof of both ability and generosity, the lower church being rebuilt at his private expense. Commissioned by Pope Alexander VII, Cortona restored the church of S. Maria della Pace, being knighted for this achievement. In Florence he drew plans for the reconstruction of the Pitti palace, supervised the extension of the hospital of S. Maria Nuova, and made the original drawings for the famous Chiesa Nuova. In 1664 Louis XIV invited Cortona, Bernini, and Rinaldi to visit Paris, with a view to enlarging the Louvre, but Cortona considered the journey too great an undertaking for his advancing years, although he made drawings for the proposed additions. Among his noted paintings should be mentioned the large frescoes in the Pitti and Barberini palaces.

256. Obverse. *Bust to right.* • PETRVS • BERETINVS • E • CORTONNA • Signed on truncation F. CHERON. F. R. Reverse. *Reclining genius pointing with her sceptre to a circlet of stars.* BENE • SVPER • VIRTVS • TE • CORONAT • ANAGR • Signed F. CHERON. F. R. 72 mm. Bronze cast. [Wellenheim II, 1320; Ampach 9302.] R.J.E. Collection.

PLATE 13

NOTE: In the R.J.E. collection there is a specimen which has the obverse artistically chased. The reverse has been ground off but there are traces of letters of an inscription which appears to be different from that given above.

257. Obverse. *Similar to No. 256.* Reverse. *Similar to No. 256 except that in place of the circlet of stars there is a wreath of laurel.* 73 mm. [Mazz. II, p. 86.] *Description taken from this source, where the medal is illustrated on Plate 120, 2.*

NOTE: The most painstaking research has failed to discover a copy of this medal. Morbio and other references go back to Mazzuchelli's book published 1761-1763. The illustrations in this work are engraved by hand, and as there are other inaccuracies, it is possible that the engraver may have mistaken the usual circlet of stars for a wreath of laurel.

258. Obverse. *Bust of Cortona and legend.* Reverse. *Bust of CAROLUS · MARATTUS ·* 38 mm. Bronze cast. [Wellenheim II, 13221.] *Description taken from this source.*

### J. A. COSSINS

No information appears to be available giving particulars as to the life and career of this British architect who was chosen to design and construct the Mason Science College at Birmingham. The corner-stone was laid in 1875 and the building formally opened five years later, being named in honor of its donor, Sir Josiah Mason, who also founded almshouses and an orphanage at Erdington. The medal which is described below portrays Mason's bust, together with the façade of the building donated by him.

259. Obverse. *Bust to right of Sir Josiah Mason.* Inner legend SIR JOSIAH MASON BORN FEB: XXIII MDCCXCV Outer legend THE FOUNDER OF THE ALMSHOUSES AND ORPHANAGE AT ERDINGTON & SCIENCE COLLEGE, BIRMINGHAM. Reverse. *Façade of the college building.* In exergue THE MASON SCIENCE COLLEGE | J. A. COSSINS ARCHITECT Legend FIRST STONE LAID FEB XXIII MDCCCLXXV AND OPENED OCT I MDCCCLXXX BY SIR JOSIAH MASON. 52 mm. Bronze. [Birm. Med. p. 37a.] *Description taken from this source.*

### JULIEN FRANÇOIS COURTIN

Born 1811 in Paris, where he also died. In his eighteenth year he became a student at the École des Beaux-Arts, and while there he was awarded the medal of the second class. He did not remain long enough to complete the full course, preferring to pursue his studies and gain practical experience in the architectural atelier of Achille Leclère, later known as founder of the prize called by his name in the French Institute. Courtin established himself in Paris, where he erected numerous private residences.

260. *Portrait medallion of M. Courtin, Architect, executed in 1833 by François Michel Pascal.* Bronze cast. [Forrer IV, p. 394.] *Description taken from this source.*

### GIOVANNI BATTISTA DELLA CROCE

Tradition says that he was born in Milan, but no records have been found of his birth, nor of the date and place of his death; he is known, however, to have been living and active in 1595. He was a goldsmith, jeweller, and architect, attached to the suite of Duke Emanuele Filiberto of Savoy, as well as to that of his son Duke Carlo and to that of the Infanta Caterina, wife of the latter. Della Croce erected the palazzo in the environs of Turin for Duke Emanuele, executing later also many marvels of the goldsmith's art for Carlo and Caterina. Morigia writes of him in the highest terms, saying he cannot refrain from eulogizing a Milanese of the ancient and noble family of della Croce, worthy of all praise for his rare talents such as merit immortality.

261. Uniface. *Bust to left.* IO · BAPT · A · CRVCE · MED · SER · SAB · D · GEMMARIVS Oval 61.5 x 51 mm. [Hill p. 80, 65.] *British Museum.*

PLATE 2

### KARL JOHAN CRONSTEDT

Born 1709 in Stockholm, where he died in 1779. His earlier interests lay in the direction of mechanics and mathematics, but from these he turned to architecture, spending nearly three years in travel and study throughout France and Italy. Upon his return to Stockholm, Count Cronstedt was appointed to a responsible post in connection with the erection of the palace, and in 1753 became the supervisor-in-chief. Combined with this position was that of a general leadership in the architectural development of Sweden. In his treatment of façades he made great use of baroque ornamentation, and

his influence did much to increase the popularity of this ornate style of architecture. Cronstedt did not originate to any striking extent, but carried out consistently and artistically the plans and ideas of his predecessors, adapting these to the requirements of national growth and progress.

262. Obverse. *Head to right, with peruke.* PIETAS IN IMAGINE DURET. Signed G · L · (Gustaf Ljungberger). Reverse. C · I · CRONSTEDT | COMITI SUPR · RAT · | CURIAE PRAES · ORDD · | REG · THESAUR · EQ · TORQ · | ORD · STELLAE POL · | SOCIO DESIDERAT | ACAD · R · SCIENT · | STOCKH · | C · F · Rim beaded on obverse and reverse. 32 mm. Silver. [Hildebrand p. 184; Num. Medd. XVII, I, p. 247.] R.F.E. Collection. PLATE 32

#### JENŐ CSERHÁTI

263. Obverse. *Head to right. Below CSERHÁTI JENŐ | 1855-1910* Signed BERÁN L · Reverse. *Above and below a border ornament. Inscription CSERHÁTI JENŐ | EMLÉKÉRE ADJA | A | MAGYAR | MÉRNÖK ÉS ÉPÍTÉSZ | EGYLET* On a rectangular tablet left blank for inscription, the word KÍRDEMELTE: 80 × 51 mm. Lead. R.F.E. Collection. PLATE 32

NOTE: Prize medal of the Society of Hungarian Engineers and Architects.

264. Uniface. *Bust to left, below · CSERHÁTI · JENŐNEK (incised)* (F. Ö. Beck.) Octagonal 159 × 137 mm. Bronze cast. [Mitth. Mz. & Med. Kunde 1911, p. 7.] R.F.E. Collection. PLATE 32

#### PETRUS JOSEPHUS HUBERTUS CUYPERS

Born 1827 at Roermond in Holland; died there in 1911. After study at the Antwerp academy, he became a pupil of Viollet-le-Duc in Paris. Returning to Holland, he established himself in Amsterdam, where his most important work is to be found. This includes the central railway station, many churches and private residences and, most important of all, the Ryksmuseum, which is pictured upon the medal described below. Outside of Amsterdam, Cuypers erected a castle near Utrecht, also churches at The Hague, at Eindhoven, Wijk, Groningen, and elsewhere in Holland. He was appointed conservator of all mediæval buildings of his native country, was given the degree of Ph.D. *in honoris causa* by the university of Utrecht, and was knighted as commander in the order of the Lion of the Netherlands.

265. Obverse. *View of the national museum in Amsterdam.* RYKS · MVSEVM · TE · AMSTERDAM · ONDER · DE · REGEERING · VAN · KONING · WILLEM · III · GEOPEND · 13 · JVLI · 1885 \* Signed W. SCHAMMER. F. Reverse. *Fame with a trumpet and branch of laurel.* MINISTER · VAN · BINNENLANDSCHE · ZAKEN · ME · J · HEEMSKERK · A<sup>2</sup> · ARCHITECT · P · J · H · CUYPERS \* Signed L. JÜNGER. D. J. P. M. Menger. F. Edge. *Device of the mint at Utrecht.* 66 mm. Bronze. [Zwierzina 1864-1898, 652.] R.F.E. Collection. PLATE 31
266. Obverse. *Head to left.* PETRUS · JOSEPHUS · HUBERTUS · CUYPERS · GEBOREN · TE · ROERMOND · 16 · MEI · 1827 · Below \* Signed L. JÜNGER. D. and on truncation J. P. M. F. (J. P. Menger). Reverse. *In a wreath of laurel* DEN | ONTWERPER EN | BOUWMEESTER VAN | HET RYKS MUSEUM | TE AMSTERDAM | BY DE VOLTOOIING | EN OPENING | VAN DAT GEBOUW | AANGEBODEN Edge. *Device of the mint at Utrecht.* 50 mm. Bronze. [Zwierzina 1864-1898, 653.] R.F.E. Collection. PLATE 31

#### ERIK DAHLBERG

Born 1625 in Stockholm; died there in 1703. Trained in the traditions of the Swedish army, Count Dahlberg won fame as a leader and tactician, rising rapidly to the post of general. Yet architecture remained the subject of his strongest enthusiasm, and his military work reflected this interest. Combining the Dutch and French systems in fortifications, Dahlberg evolved one that was characterized by both strength and symmetry, laying unusual emphasis upon the artistic lines of the gates and bastions. Nearly fifty fortresses in Sweden, including Malmö and Gothenburg, bear the impress of his personality. Nor was his architectural activity limited to the field of war; he drew the plans for churches and other public buildings, and also published several books, the best known being "Suecia antiqua et hodierna." A statue of Dahlberg by the sculptor Alfred Ohlson has recently been unveiled in Stockholm.



267. Obverse. *Bust to right in armor and wig.* ERICVS. COM. DE DAHLBERG. S. R. M. S. *Signed on truncation c* (*Jean Cavalier*). Reverse. VIRO · | BELLI · PACISQ · ARTIBVS · | ILLVSTRISIMO · | QVOD · INTER · GRAVI-  
ORA · NEGOTIA · | QVIBVS · SVB IIII · REGIBVS · | PERPETVO · IMPLICATVS · ERAT · | ANTIQVAE ·  
PATRIAE · MONVMENTA · | ET · QVAE · HODIERNAM · ORNANT · | BONO · POSTERITATIS · | EX-  
ACTISSIME · DELINEAVIT · | AENEAE · IMAGINIS · HONORES · | HABERI · CVRAVIT · | CAROL ·  
REIN · BERCH · | M · DCC · XXXII · (engraved) *About 89 mm. Bronze cast.* [Hildebrand p. 399; Num. Medd. XVII, I, p. 91, 1.] *Description taken from the latter source which illustrates the obverse on Plate 25, No. 12.*

NOTE: Reverses of other examples show more or less variation. Numismatiska Meddelanden rates this Medal RRR.

268. Uniface. *Bust to right.* ERICVS. COM. DE DAHLBERG. S.R.M.S. (*Jean Cavalier*). *Description taken from a Swedish newspaper which illustrates the subject at 108 mm. and states that the original is carved in ivory and is in the Landes-Museum in Cassel.*

PLATE 42

NOTE: The above undoubtedly served as the model from which No. 267 was taken.

269. Obverse. *Bust to right in armor with peruke.* ERIC · DAHLBERG COMES R · S · SENAT · ET MARESCH · *Signed c · G · F ·* (C. G. Fehrman). Reverse. *Warrior breaking trident* TU FLECTIS AMNES TU MARE BARBARUM ·  
Below AUCTOR TRANSIT | MAR · BALT · 1658 DUNA 1701 *Rim beaded on obverse and reverse.* 27 mm. Silver.  
[Hildebrand p. 72; Num. Medd. XVII, I, p. 92, 2.] R.J.E. Collection.

PLATE 42

270. Obverse. *Bust facing right with wig.* Above · TURINGE · SKYTTEGILLE · Below ERIK DAHLBERG *Signed*  
· S · KULLE · Reverse. Above · FÖR · FOSTERLANDET *a laurel branch and space left blank for inscription.* *Signed*  
· S · KULLE · Edge. *The date 1925 and* SILVER 32 mm. Silver. [Num. Medd. XVII, II, p. 335, 3.] R.J.E. Collection.

PLATE 42

NOTE: This medal was struck at the royal mint and was first used in 1908 as a prize for the above named association of marksmen.

## PIERRE GERÔME HONORÉ DAUMET

Born 1826 in Paris; died there in 1911. He studied at the École des Beaux-Arts, and later was awarded the prix de Rome for his plan of a conservatory of music. He studied under Trouillet, St. Père, Blouet, and Gilbert. Daumet's appointment as inspector of municipal buildings in Paris was soon followed by the inspectorship of national edifices. Among his most successful restorations may be mentioned the château of Chantilly, the court-house at Grenoble, and the prefecture of police in Paris; he also built the Ecce Homo chapel in Jerusalem, a theatre at Orange, the château of St. Germain-en-Laye, one of the university halls at Grenoble, and the important church of the Sacré Cœur on the Boulevard Montmartre. In 1885 Daumet became a member of the French Institute.

271. Uniface. *Bust to right.* P-J-H-DAUMET-ARCHITECTE | MEMBRE DE L'INSTITUT *Below at right* AU MAI-  
TRE ARCHITECTE | P. J. H. DAUMET *Signed* DENYS PUECH | 1909 99 x 79 mm. Bronze cast. R.J.E. Collection.

NOTE: This medal was exhibited at the Paris Salon, 1910.

PLATE 47

## PIERRE JOSEPH DAUTEL

Born 1841 in the département du Nord; died prior to 1924. In his twentieth year he went to Paris to study at the École des Beaux-Arts, where his courses of study in the usual subjects were supplemented by advanced work and practical experience under Le Bas, at that time professor of the theory of construction and chief of atelier. Upon leaving Paris, Dautel established himself in private practice at Valenciennes, where he erected numerous residences and schools. In the latter part of his professional activity he made a specialty of educational institutions, being called upon to construct many of these throughout the département du Nord.

272. Uniface. *Bust to left.* PIERRE JOSEPH DAUTEL ARCHITECTE *Signed on truncation in monogram* P V D (*Pierre Victor Dautel*) VALENCIENNES | MARS 1905 99 mm. Bronze cast. [Med. Franç. Exp. Brussels 1910, p. 7.] R.J.E. Collection.

PLATE 60



## GABRIEL JEAN ANTOINE DAVIOUD

Born 1823 in Paris; died there in 1881. After preliminary courses in design, Davioud was offered a position as draughtsman of maps in the department of municipal surveys; this position he held while pursuing his education in architecture under Jay and Léon Vaudoyer, and at the École des Beaux-Arts. In his early work he was associated with Hittorff, then with Baltard, but he soon established himself independently and built the theatre at Étampes. Following this he was commissioned by the city of Paris to reinforce certain historic buildings which were being endangered by the construction of underground railways. The versatility of Davioud's genius is shown by the variety of his work; pavilions, panoramas, columns, gateways, and fountains are associated with his name. Among the numerous buildings erected by him for the municipality are the two theatres in the place Châtelet, the mairie of the XIX<sup>e</sup> arrondissement, and in collaboration with Bourdais, the palace of the Trocadéro, shown on the medal described under Bourdais. Davioud erected private residences, shops, and apartment houses, and was known as a writer on architectural subjects. He received numerous prizes and medals, and was decorated officer of the Legion of Honor.

273. Full description of medal will be found under No. 107 (Bourdais). R.J.E. Collection.

PLATE 18

## LÉON LOUIS DAVOUST

Born 1852 in Paris, where the greater part of his life has been spent. Educated there, he was a student under André and at the École des Beaux-Arts, where he won numerous prizes and medals. Upon receiving his diploma in 1881, Davoust established himself in an atelier and entered upon an active career as architect of private villas and apartment houses, many of these being in the Neuilly quarter. In Paris he designed for the government by request some model industrial buildings. A member of the leading architectural societies of his country, Davoust has used his influence for the promotion of education, especially along the lines of his chosen profession.

274. Uniface. Bust to right. L. DAVOUST. SECRÉTAIRE G<sup>AL</sup> DE LA S<sup>TE</sup> DES ARCHITECTES | DIPLÔMÉS Signed  
L BOTTÉ 1904 119 mm. Bronze cast. R.J.E. Collection.

PLATE 32

## FERDINAND DEHM

Born 1846 in Vienna. After several years of training in the draughting department of the Baugesellschaft in his native city, Dehm established himself in an atelier, working independently for a time and later forming a partnership with Olbricht. In Vienna this firm has erected many large public buildings, including hospitals, railway stations, and dormitories, as well as apartment houses and villas. In the later period of their partnership, Dehm and Olbricht specialized in housing developments in the humbler quarters of the Austrian capital, building also apartment houses combined with shops. Their architectural work, distinctly urban in character, has been limited to Vienna and its immediate environs.

275. Obverse. Bust to right. Behind same FERDINAND | DEHM At right GEB · | 1846 Below 1873 | 2 APRIL | 1898  
Signed in monogram A S (Anton Scharff) Reverse. Bust to left. At right FRANZ | OLBRICHT · At left. GEB ·  
1842 Below 1873 | 2 APRIL | 1898 Signed A. SCHARFF 35 x 35 mm. Bronze. [von Loehr p. 26, 298.] R.J.E.  
Collection.

PLATE 78

NOTE: Von Loehr gives size as 28 x 28 mm.

276. Uniface. Same as obverse of No. 275. 117 x 117 mm. [von Loehr p. 26, 298a.] Description taken from this source.

PLATE 78

## FRANÇOIS EUGÈNE DEJEAN

Born 1821 in Paris; died there in 1898. After study at the École des Beaux-Arts and under Charles Isabelle, he began his life work in Paris by the reconstruction of several municipal schools, later executing extensive alterations to the ancient caserne des Celestins. Dejean specialized to some extent in school buildings and apartment houses, erecting several of these and supervising many more in his capacity of architect and building inspector to the XI<sup>e</sup> arrondissement. As officer of academy he took a keen interest in all educational questions and especially in the development of his chosen

profession, this interest leading him to bequeath his fortune as a prize foundation in architecture. There is a portrait medallion of Dejean on the fountain in the boulevard du Temple.

277. Uniface. *Bust facing right, with cap.* FR<sup>OLIS</sup> EUG<sup>NE</sup> | DEJEAN | AR<sup>CTE</sup> | 1821-1898 Signed MALRIC 99 mm.  
Bronze cast. R.J.E. Collection. PLATE 32

## PHILIBERT DE L'ORME

Born at Lyons about 1515; died 1570 in Paris. He studied in Rome and was employed by Pope Paul III on various architectural commissions. After his return to Paris, De l'Orme executed much important work, including the decorations of the great ballroom at Fontainebleau and the erection of the rotunda there. He built the château at Meudon, that of St. Maur and of Chenonceau, as also the abbey and church of St. Eloi de Noyon. De l'Orme reconstructed the château d'Anet for Diane de Poitiers, drew the plans for the Tuileries, and altered the sepulchre of the Valois in the church of St. Denis. Upon the accession of Henri II he was made inspector of the royal buildings at Fontainebleau, St. Germain, and Villers-Cotterets, being later appointed architect-in-charge of Notre Dame. He was made councillor and almoner to the king, and inspector of fortifications on the coasts of Brittany and Normandy. De l'Orme was the author of several books on architectural subjects.

278. *Portrait medallion of De l'Orme in terra cotta, executed in 1782 by P. L. Roland. This medallion was presented by Legrand and Molinos, architects of the Halle aux Blés in Paris, to the academy at Lyons in 1784. It is now located in the city library at Lyons. [Youn II, p. 229; Lyon Artistique, Architectes, p. 292.] Description taken from these sources.*

279. Obverse. *Bust to left in garb of the period.* PHILIBERT DE L'ORME \* ARCHITECTE FRANÇAIS Signed E. GATTEAUX. 1813. Reverse. *A closed wreath of laurel, within which an inscription of award* PRIX | DÉPARTEMENTAL | DE | L'ECOLE D'ARCHITECTURE | A | F. LE PREUX | — (engraved) 56 mm. Silver. [Bramsen 1305.] R.J.E. Collection. PLATE 33

NOTE: Bramsen No. 2260 states that he has a repoussé copy of this medal in his collection.

280. Obverse. *Same as No. 279. Reverse. A wreath of laurel and oak, with field left blank for inscription. Edge. The device of the French mint and* BRONZE 56 mm. Bronze. [Bramsen 1306; Méd. Franç. Mus. Mon. p. 403, 206.] R.J.E. Collection. PLATE 33

NOTE: This medal and the one directly above were given as prizes to "lauréats architectes" by the Académie des Beaux-Arts in Paris.

281. Obverse. *Bust to left in garb of the period.* PHILIBERT DE L'ORME \* ARCHITECTE FRANÇAIS Signed E. GATTEAUX. 1814. Reverse. *Entirely blank for inscription.* 35 mm. Bronze. R.J.E. Collection. PLATE 33

282. Obverse. *Same as No. 281. Reverse. Field blank, with a flowered border. In exergue an eagle with spread wings.* 36 mm. [Bramsen 2307.] Description taken from this source. Collection of L. Bramsen.

283. Uniface. *Bust to right. Signed* GALLE 35 mm. Pewter. [Kluyskens Coll. 1886, p. 69, 55.] Description taken from this source.

284. Obverse. *Bust to left in garb of the period.* PHILIBERT DE L'ORME Signed E. GATTEAUX. Reverse. NÉ | A LYON | VERS M. D. XVIII. | MORT | EN M. D. LXXVII. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS. | — | 1819. 41 mm. Bronze. R.J.E. Collection. PLATE 33

NOTE: One of a series of one hundred and eighteen medals, generally known as the "Galerie Metallique," struck at the French mint in the early part of the nineteenth century. In the R.J.E. collection there is a modern restrike of this medal with the device of the French mint and BRONZE stamped on edge.

285. Uniface. *Bust to right. Above* PHILIBERT DELORME *below* MDLVII 516 mm. Bronze cast. R.J.E. Collection. PLATE 33

286. Uniface. *Head to left. Above* PHILIBERT DELORME *Rim ornamented. (Jean Jacques Elshoecht) Circa 700 mm.* Bronze cast. [Lyon Artistique, Architectes, p. 292.] Ecole des Beaux-Arts, Paris.

287. Obverse. *Head of De l'Orme.* SOCIÉTÉ DES AMIS DES ARTS DE LYON Signed BARRE 1839 Reverse. EN- COURAGEMENT AUX ARTS ET A L'INDUSTRIE *Three wreaths of laurel, interlaced.* 33 mm. Silver. [Gaz. Num. 1908, p. 40, 258.] Description taken from this source.

288. Obverse. *Head to left.* PHILIBERT DELORME ARCHITECTE Signed DANTZELL. F. Reverse. *A lion rampant to left.* SOCIÉTÉ ACAD. D'ARCHITECTURE DE LYON In exergue MDCCCXLII Edge. *The device of the French mint and ARGENT 30 mm. Silver. (Gaz. Num. 1908, p. 416, 541.) R.J.E. Collection.* PLATE 33

NOTE: The "Gazette Numismatique" states that the portrait of De l'Orme is entirely imaginative and that the one in the edition of his works published in Paris in 1606 is the only portrait which may be considered authentic.

289. Obverse. *Similar to No. 288, and with rim milled.* Reverse. LA SOCIÉTÉ | ACADÉMIQUE | D'ARCHITECTURE | DE LYON | A with space below left blank for inscription. Rim milled. 34 mm. [Bibliothèque Nationale, Paris.] PLATE 33

290. Obverse. *Similar to No. 279, but in lower relief. Signed L. MERLEY. F. Reverse. A square and compass in a circle of beads. Legend SOCIÉTÉ DES ARCHITECTES DE NANTES Below \* MDCCCXLVI \* Rim beaded on obverse and reverse. Edge. The device of the French mint and ARGENT 36 mm. Silver. R.J.E. Collection.* PLATE 33

291. Obverse. *Heads to right of PHILIBERT DE L'ORME and NICOLAS COVSTOV and heads to left of IACQUES STELLA and GERARD AUDRAN all in circular frames. Above and below female figures and cherubs with attributes of architecture, painting, and sculpture. Signed on rim DANTZELL DE LYON F — MDCCCXLIX Reverse. An ornamental frame with the coat of arms of the city of Lyons above, a river god below. SOCIÉTÉ | DES AMIS DES ARTS | DE LYON | FONDÉE EN MDCCCXXXVI | LA SOCIÉTÉ A POUR BUT DE FAVORISER LE PROGRES | DES ARTS A LYON PAR DES EXPOSITIONS PUBLIQUES | ET PAR DES CONCOUVRS INSTITUÉS DANS L'INTERET | DES MANUFACTURES LYONNAISES | — STATUTS ART I Signed on rim DANTZELL DE LYON F — MDCCCXLIX Edge. The device of the French mint and CUIVRE 81 mm. Bronze. R.J.E. Collection.* PLATE 33

NOTE: Nicolas Coustou (1658-1733) was a sculptor, Gerard Audran (1640-1703) an engraver, and Jacques Stella (1596-1657) an historical painter.

## FRANÇOIS DERRE

Born at Bruges early in the nineteenth century, no record has been found of the dates of birth and death of this Belgian architect. Little also is known concerning his early life, beyond the fact that his birthplace was Bruges, whence he moved to Paris, remaining there for a number of years. At the Brussels exposition of 1836, he furnished proof of his ability as a sculptor by exhibiting a superb baptismal font, executed in a single block of meteoric stone. This work of art was conceived in the purest gothic style, and received much favorable comment. Later Derre turned more definitely to architecture and specialized in the construction of prisons. Between the years 1855 and 1868 he designed those at Hasselt, Gand, Mons, Louvain, and Termonde, all being depicted on the medals described below.

292. Obverse. *The prison at Hasselt.* MAISON D'ARRÊT À HASSELT In exergue ALPH. NOTHOMB, MINISTRE DE LA JUSTICE | NAP. VERHEYEN ADMINIST<sup>R</sup> DES PRISONS | E. DUCPETIAUX, INSP<sup>TR</sup> GÉN<sup>L</sup> DES PRISONS | J. J. ROUSSEAU CONTR<sup>R</sup> DES PRISONS | F. DERRE, ARCHITECTE Signed WIENER F. Reverse. *Ground plan of the building. Above 1855-1857 below RÈGNE DE LEOPOLD I | ROI DES BELGES 50 mm. Bronze. [Rev. Belge 1883, p. 59, 82.] R.J.E. Collection.* PLATE 34

NOTE: This medal and those following belong to a series representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

293. Obverse. *Same as No. 292.* Reverse. *Laureated head to left of LEOPOLD I ROI DES BELGES Signed LEOP. WIENER [Rev. Belge 1883, p. 59, 83.] Description taken from this source.*

NOTE: "Revue Belge" states that only three copies of this medal were struck, all in bronze.

294. Obverse. *The prison at Ghent.* MAISON DE SURETÉ CELLULAIRE À GAND In exergue VICTOR TESCH, MINISTRE DE LA JUSTICE | NAP. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS. | E. DUCPETIAUX, INSP<sup>TR</sup> GÉN<sup>L</sup> DES PRISONS | J. J. ROUSSEAU, INSP<sup>TR</sup> DES PRISONS. | F. DERRE, ARCHITECTE. | A. BRAIVE ET P. SENAVAL ENTREPRENEURS Signed J. WIENER F. Reverse. *Ground plan of the building. REGNE DE LEOPOLD I ROI DES BELGES Below 1858-1861 60 mm. Bronze. [Rev. Belge 1883, p. 61, 86.] R.J.E. Collection.* PLATE 34



295. Obverse. *Similar to No. 294, but the word ARCHITECTE is abbreviated to ARCHIT: and the words A. BRAIVE ET P. SENAIVE, ENTREPRENEURS are omitted.* Reverse. *Same as No. 294.* 60 mm. Bronze. [Missing in Rev. Belge 1883.] R.J.E. Collection.

PLATE 34

296. Obverse. *The prison at Termonde.* MAISON D'ARRÊT CELLULAIRE À TERMONDE *In exergue* VICTOR TESCH, MINISTRE DE LA JUSTICE. | N. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS. | ED. DUCPETIAUX, INSPECT. GÉNÉRAL. | J. J. ROUSSEAU, INSP<sup>R</sup> DES CONSTR<sup>NS</sup> | F. DERRE, ARCHITECTE. | A. BRAIVE & P. SENAIVE, | ENTREPRENEURS. | *Signed* J. WIENER Reverse. *Ground plan of the buildings. Legend* REGNE DE LEOPOLD I ROI DES BELGES *Below* 1860-1863 60 mm. Bronze. [Rev. Belge 1883, p. 173, 308.] R.J.E. Collection.

PLATE 34

297. Obverse. *Similar to No. 296 except that the letter N. becomes NAP., the words INSPECT. GÉNÉRAL become INSPECTEUR GÉNÉRAL, the words INSP<sup>R</sup> DES CONSTR<sup>NS</sup> become INSPECT. DES CONSTRUCT<sup>RS</sup>, the word ARCHITECTE is abbreviated to ARCHIT. and the words A. BRAIVE & P. SENAIVE, ENTREPRENEURS are omitted.* Reverse. *Same as No. 296.* 60 mm. Bronze. [Missing in Rev. Belge 1883.] R.J.E. Collection.

PLATE 34

298. Obverse. *The prison at Mons.* MAISON DE SURETÉ CELLULAIRE À MONS *In exergue* VICTOR TESCH, MINISTRE DE LA JUSTICE. | NAP. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS. | J. J. ROUSSEAU, INSPECT. DES CONSTRUCT<sup>RS</sup> | F. DERRE, ARCHIT. *Signed* J. WIENER Reverse. *Ground plan of the building. Legend* REGNE DE LEOPOLD I ROI DES BELGES *Below* 1864-1867 60 mm. Bronze. [Rev. Belge 1883, p. 61, 87.] R.J.E. Collection.

PLATE 34

299. Obverse. *The prison at Louvain.* MAISON D'ARRÊT CELLULAIRE A LOUVAIN. *In exergue* JULES BARA, MINISTRE DE LA JUSTICE. | N. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS. | J. J. ROUSSEAU, INSPECT<sup>RS</sup> DES CONSTRUCT<sup>RS</sup> | F. DERRE, ARCHIT. *Signed* WIENER FEC. Reverse. *Ground plan of the building. Legend* REGNE DE LEOPOLD II ROI DES BELGES *Below* 1866-1868 60 mm. Bronze. [Rev. Belge 1883, p. 62, 88.] R.J.E. Collection.

PLATE 34

NOTE: "Revue Belge," page 69, No. 85, states that the reverse of this medal exists muled by error with obverse of medal of the Penitenciarie Cellulaire à Louvain. Three copies only exist.

## WALTER ANDRÉ DESTAILLEUR

Born at Thiais on the Seine in 1867. The son of Hippolyte Walter Destailleur, who specialized in the design of palatial residences, he studied at the École des Beaux-Arts and under Daumet-Giraults. He collaborated with his father in the building of several palaces and châteaux, notably those for the Rothschild family in London and Vienna; later Destailleur established himself independently, continuing in the same specialized line of architecture. He constructed the residences Roger, de Béarn, and Errazu, completed the château Vouzeron, and designed others, notably that of Trevarez. This château as shown on the medal gives evidence of his ability in his chosen field.

300. Obverse. *Destailleur in his library, seated at a draughting-board.* *Signed* A MORLON Reverse. *View of the Château de Trevarez* A ANDRE DESTAILLEUR ARCHITECTE | SES | COLLABORATEURS | LOUVET INSPECTEUR | BENEZECH-BERGER | BORREL-BRUNET | BUSSON-CHAUVEY | DULUC-FEREMBACH | EBEL-FOURNERY | GERMAIN-KULIKOWSKI | LAINNET-LEFAURE | PERIGNON VINET | PASSOT-REVERON | WISSEAUX. | CHATEAU DE TREVAREZ *The names after the word "collaborateurs" are incised.* *Signed* R. BROOKS Edge. *The device of the French mint and* BRONZE 72 x 102 mm. Bronze. [Contemp. Medals 1910, p. 218, 1.] R.J.E. Collection.

PLATE 40

NOTE: This plaque was exhibited at the Paris Salon, 1907.

## ARTHUR STANISLAS DIET

Born 1827 at Amboise; died in 1890. His early education was followed by a course of study in Paris, at the École des Beaux-Arts and under Duban. Diet won the medal of the first class, and later the grand prix de Rome. Upon his return from Italy he erected in Paris a series of public buildings, including the prefecture of police, the municipal hospital,



and the Montmartre reservoir. He built a museum at Amiens and made additions to the veterinary college at Alfort. The Expositions Universelles of 1878 and 1889 awarded medals to Diet, who was also decorated chevalier and later officer of the Legion of Honor. He was inspector-general of civic buildings throughout the country, a member of the French Institute, and of many architectural societies.

301. Uniface. Head to right. A · DIET · ARCHITECTE · [Gustave Crauk.] Rim raised. 110 mm. Bronze cast. Owned by Mme. Rochet-Diet. PLATE 30

### JOHANN WILHELM DILICH

Born 1600 at Cassel; died 1657 at Frankfurt. He was the son of the noted Wilhelm Dilich, chronologer, etcher, and architect, with whom he studied and later collaborated. In 1627 they settled in Frankfurt a/M, where both son and father were appointed architects of the city. They built the fortresses around Frankfurt, the lines and bastions of which are to be seen to-day in the public gardens and promenades. Johann Dilich edited and illustrated his father's work, "Peribologia, oder Lehrbuch der Festungsbaukunst," a text-book on fortification building. His plans and drawings, which are remarkable for their clearness and accuracy, are preserved in the state archives at Frankfurt.

302. Obverse. Half-length figure in the garb of the period, with broad lace collar. In his hand he holds a rule; the landscape is visible through the windows at back. (Sebastian Furck). Reverse. The coat of arms of Dilich, a lamb upon a shield, surmounted by a helmet, above which a shepherd with crook. On a scroll above DÜLICHIDÜM CLARÆ SUNT HÆC INSIGNIA STIRPIS | INTEGRITAS OVIS EST SED PIA CURA PEDUM On a scroll below EFFIG. IOH. WILH. DILICHII. P. T. ARCHIT. FRANCOF. AD MOEN FL 107 x 89 mm. Silver engraved. [J. und F. Supp. p. 810, 2424.] Historisches Museum, Frankfurt. PLATE 59

NOTE: Johann und Fellner state that he was the son of Johann Schäfer (called Dilich), which explains the shepherd and lamb used on the coat of arms. The plaquette itself was originally in the Belli collection and is unique. Dr. Julius Cahn has written about it exhaustively in "Einzelforschungen über Kunst- und Altertumsgegenstände zu Frankfurt a. M."

### AFFONSO DOMINGUES

Born at Lisbon, according to Raczyński, he lived in the latter half of the fourteenth century. In all probability he was the first architect of the famous monastery of Batalha, given by King John I of Portugal in fulfilment of a vow and to commemorate his victory over the Spanish in 1385. A document of 1402 mentions A. Domingues, deceased, as master of works on the aforementioned monastery. This great and complicated undertaking was begun about 1387, and was a stupendous piece of work. Raczyński, who says of Domingues that he was unquestionably the architect who drew the original plans and directed the early stages of the work, also names many other architects in succession who had a share in the achievement.

303. Obverse. Heads of Domingues, De Castro, and De Sequeira. SOCIEDA DE PROMOTORA DAS BELLAS ARTES EM PORTUGAL. AFFONSO DOMINGUES J. M. DE CASTRO D. A. DE SEQUEIRA. Below D'ANDRADE INV. BASTOS SCULP. [CHARLES WIENER FECIT 1866. Reverse. A wreath of oak, the space within left blank for the name of the person to whom the medal is awarded. 50.5 mm. Bronze and white metal. [Rev. Belge 1888, p. 223, 29; Gaz. Num. 1910, p. 136, 2; Numis. Cat. of Museu Ethnologico p. 23, 109.] R. J. E. Collection. PLATE 29

NOTE: Charles Wiener, the Belgian sculptor, while engraver at the mint in Lisbon, presented this medal to the Fine Arts Society, to be awarded annually as a prize. Together with Domingues the architect, the medal portrays De Castro the sculptor and De Sequeira the painter.

### THOMAS LEVERTON DONALDSON

Born 1795 in London, where he died in 1885. He was the son of a master builder and studied under his father, continuing his education at the Royal Academy and by travel in Italy and Greece. His first important work was the erection of Holy Trinity Church, South Kensington, followed by University Hall in Gordon Square, and the library and laboratory of University College. Donaldson was the recipient of many prizes and medals and the author of numerous treatises. He was a recognized authority on numismatics as well as on architecture, as is demonstrated by his "Architectura Numismatica" and "Architectural Maxims and Theorems." A professor at University College for twenty-three years, he became a charter member of the Institute of Architects, and was a member of the French Institute.

304. Obverse. *Head to right* · THOMAS · LEVERTON · DONALDSON · PH: D: EMERITUS · PROF: UNIV: COLL: LOND: Below 1865 Signed J. S. & A. B. WYON SC. Reverse. *In a wreath of laurel* TO | COMMEMORATE | LONG & ZEALOUS | SERVICES | IN PROMOTING | THE STUDY OF | ARCHITECTURE *Rim beaded on obverse and reverse.* 57 mm. Bronze. R.J.E. Collection. PLATE 40

### GEORG RAPHAEL DONNER

Born 1693 at Essling; died 1741 in Vienna. Though the son of a carpenter he was destined from boyhood to an artistic career, being apprenticed in his fourteenth year to Giuliani, an eminent sculptor of Venetian birth then resident in Vienna. Donner's early interests lay in sculpture and casting in metal, and he made many successful designs for altars, fonts, fountains, coins, and medals. Not until his appointment to the retinue of Count Emerich von Esterhazy did his accomplishment in architecture become worthy of note; but from that time on he specialized in the erection and interior equipment of ecclesiastical buildings. These included the mortuary chapel in the Martinskirche at Pressburg, as well as a chapel there and a chancel with sculptural groups for the cathedral at Gurk.

305. Obverse. *Half-length figure to right in sculptor's smock; in his right hand he holds a mallet, in his left a chisel. Above, a group of statuary.* G · RAPHAEL DONNER. Reverse. *A female figure seated and holding a medallion. Below an escutcheon and a branch of laurel* DIE · GENOSSENSCHAFT (sic) DER · BILDENDEN · KÜNSTLER · WIENS. *Inscription* DEM | UNSTERBLICHEN | MEISTER | ZUM 200. JAHRES- | TAGE SEINER | GEBURT 24. MAI | 1893. Signed ST. SCHWARTZ 69 mm. Silver. [von Loehr p. 33, 29.] R.J.E. Collection. PLATE 30

NOTE: Von Loehr states that there is a medallion, same as above, 209 mm.

### JACQUES FÉLIX DUBAN

Born 1797 in Paris; died 1870 in Bordeaux. He studied under his brother-in-law Debret, then at the École des Beaux-Arts, which awarded him the highest prize in architecture. This enabled him to spend several years at the villa Medici, where he prepared a series of fourteen drawings with accompanying text, dealing with classic Italian architecture as represented by such buildings as the Pantheon and the portico of Octavia. Returning to Paris and taking charge of Blouet's atelier, then of Debret's, Duban built the Hotel Pourtalès, executed the façade of the Louvre overlooking the Seine, and designed many additions to the École des Beaux-Arts, on which he continued work throughout his life. Duban's restoration of the château de Blois is perhaps his most notable single achievement. He was for many years the official architect for reconstruction on the Louvre, was chevalier of the Legion of Honor, and a member of the French Institute.

306. Uniface. *Head to right* \* A · FELIX · DUBAN · SES · ELEVES · Below, a triangle and plumb-line. Signed on truncation C. SIMART *Rim beaded. On the back of the medallion* ECK ET DURAND 208 mm. Bronze cast. R.J.E. Collection. PLATE 47

### ALEXANDRE NICOLAS DUBOIS

Born 1785 in Paris, where he died in 1866. He studied at the École des Beaux-Arts, being a pupil of Le Bas and later gaining practical experience in the atelier of Debret. At the Salon of 1810 his design for connecting the Louvre and the Tuileries aroused much favorable comment. Upon his appointment as one of three architects chosen by the municipality to erect the new opera house on the rue Lepelletier, Dubois went first to England for the purpose of studying the technique of theatre construction and of the manipulation of scenery. In Paris and its environs he built numerous villas and private residences; there, too, he restored several châteaux, designed commemorative monuments, and constructed the first gas works in France. He was associated with Lelong in restoring and enlarging the Hotel des Archives. Throughout his life, but especially in his later years, Dubois devoted much of his time to literary research, compiling the greater part of the material for the work edited by Élie Brault and entitled, "Les Architectes par leurs Œuvres." Dubois also published independently several treatises on architectural subjects.

307. Obverse. *Head of Louis Philippe to left.* LOUIS PHILIPPE I ROI DES FRANÇAIS \* Signed BARRE FF Reverse. L'HOTEL | DES ARCHIVES DU ROYAUME | RESTAURÉ ET AGRANDI | — | LA PREMIÈRE PIERRE | DES NOUVEAUX BATIMENS | A ÉTÉ POSÉE LE 3 OCTOBRE 1838 | LOUIS PHILIPPE RÉGNANT | M<sup>RS</sup> LE C<sup>T</sup><sup>E</sup> DE MONTALIVET | PAIR DE FR<sup>CE</sup> MINISTRE DE L'INTÉRIEUR | M<sup>RS</sup> VATOUT | ADMINIST<sup>R</sup> DES MONUM<sup>TS</sup> PUBLICS | M<sup>RS</sup> DUBOIS ET LELONG | ARCHITECTES 51 mm. Bronze. R.J.E. Collection. PLATE 55

## JOSEPH LOUIS DUC

Born 1802 in Paris, where he died in 1879. After study at the École des Beaux-Arts he went to the villa Medici, where he formed a close friendship with Duban and Vaudoyer. While in Rome he made drawings of the colosseum which introduced him to the architectural world of France and opened the way for his association with Alavoine on the July monument. The outstanding achievement of Duc's career was the reconstruction of the Paris court-house, which occupied him at intervals during forty years. Even when called by his friend Vaudoyer to collaborate on the beautiful Marseilles cathedral, Duc did not remain long absent from Paris, where he felt that he was more needed. For reconstruction of the court-house credit must also be given to the careful execution of Dommey. Duc was inspector-general of public works and of municipal buildings and a member of the French Institute.

308. Uniface. *Bust to right in a circle of beads. L · DUC · ARCHTE · 1865 Signed on truncation H. CHAPU 166 mm. Bronze cast. [Forrer I, p. 408.] R.J.E. Collection.* PLATE 12

## MARTIN DUELFER

Born 1859 at Breslau. After pursuing his education at Stuttgart, Munich and Berlin, he established himself in an atelier at Munich and erected the building now known as the Tonhalle, this being followed by numerous private residences and business buildings. In 1900 Duelfer completed the Stadttheater at Meran, his first effort in the line destined to develop into the highly specialized architectural activity of designing theatres and opera houses. He won a series of prizes in competition, the majority of these being in this specialty. Duelfer furnished plans for opera houses or theatres at Bremerhaven, Duisburg, Freiburg, Charlottenburg, Dresden, and Berlin. At the St. Louis Exposition in 1904 he was in charge of the section devoted to German industrial art, and built a hall for the exhibits.

309. Obverse. *Head to right. · MARTIN · DUELFER · DRESDEN · PROFESS · Reverse. Nude figure holding model of a building in one hand and a wreath in the other. ARCHITEC/TVRA Signed in exergue M · DASIO : PICT Rim beaded. 58 mm. Bronze cast. [Blätter für Münzfreunde Oct. 1909, 4288.] R.J.E. Collection.* PLATE 29

## ALBRECHT DÜRER

Born 1471 at Nuremberg, where he died in 1528. The second son of his father, whose name he bore and who was a noted goldsmith, Albrecht Dürer learned the family trade, but soon turned to painting, which he studied under Michael Wohlgemuth. He received an unusual education, including mathematics, etching, wood-engraving, and sculpture, in addition to painting and architecture. After four years of study and travel in Germany and Switzerland, he returned in 1494 to Nuremberg, where he established himself and became eminent in all of the arts which he practised. He designed a house for the physician of the Archduchess Marguerite, built the round towers still adorning the walls of Nuremberg, and made important additions to the residence of Franz Gessert. Moreover, and in this resembling Rubens, Dürer gave proof of his technical knowledge by the many architectural backgrounds appearing in his paintings and etchings; again like Rubens, Dürer as a writer was a recognized authority on architectural subjects. In this latter connection there is significance in the words of the German critic Thausing, who says that Dürer's ability as an architect is clearly indicated in his printed books as well as in the manuscripts which he left behind. It should be added that paintings from his brush are to be found in many of the great collections of the world.

310. Uniface. *Bust to left, with long flowing locks. No inscription. Executed by Hans Schwarz about 1520. 57.5 mm. Boxwood. Landesmuseum, Braunschweig.* PLATE 35

NOTE: The above served, either directly or indirectly, as the model for many of the later Dürer medals. It is improbable, however, that the copies executed by various sculptors were made from the Schwarz original itself.

311. Uniface. *Bust similar to No. 310. No inscription. 55.5 mm. Bronze cast. Bibliothèque Nationale, Paris.* PLATE 35

312. Uniface. *Bust similar to No. 310. No inscription. 67 mm. White metal cast. Attributed to Hans Petzold. Germanisches Museum.* PLATE 35

313. Uniface. *Bust similar to No. 310. Legend ALBERTVS DVRER PICTOR GERMANICVS Signed · H · S · (Hans Schwarz) 55.5 mm. Bronze. [von Sallet p. 196.] Bundessammlung, Vienna.* PLATE 35



314. Uniface. *Bust similar to No. 310. The legend differs from that on No. 313 in that PICTOR becomes PICTORIS and the signature · H · S · is missing.* 56 mm. [Mazz. I, Plate 42, 5; Klusky. I, p. 274, 15.] Description taken from the former source.
315. Uniface. *Bust similar to No. 310. The legend differs from that on the preceding medals and becomes* ALBERTVS \* DVRERVS \* NORICVS \* PIC \* OM 58 mm. White metal cast. [Imhof II, p. 724, 38; Duisburg p. 95, 15.] R.J.E. Collection. PLATE 35
316. Obverse. *Bust similar to No. 310. The legend is engraved, differs from that on the preceding medals and becomes* ALBERTI DVRERIS PICTORIS GERMANI EFFIGIES A9 1517 \* Reverse. HONORI | ALBERTI DÜRERI NORIMBERG | PICTORIS CELEBERRIMI | CERNERE NATURAM SIVIS, EN CERNE DÜRERUM, | HÆC SCULPTURA REFERT OS, HUMEROSQUE VIRI, | IPSA SED ÆTHEREOS MENS ALTA PERAMBULAT IGNEIS. | IMPAR CUI PALLAS, PARRHASIUSQUE FUIT, | INGENEII MONUMENTA, LIBROS, TABULASQUE RELIQUIT, | QUAS ADMIRATUR GALLIA, ROMA, BRITO, | FULSIT OLYMPIADAS DENAS & QUATUOR ORBI | HESPERUS HIC CINERES PATRIA SERVAT HUM9. | DENATUS NORIMBERGÆ | VIII IDUM APRILIS | A: DNI MDXXIIX. Also 5, engraved backwards. The obverse is cast. The reverse is finished in niello; the obverse and reverse of silver are held together by a gold-plated silver collar, the total diameter being 78.5 mm. The obverse without the collar is shown on the plate. Germanisches Museum, Nuremberg. PLATE 35
- NOTE: This medal has been attributed to Hans Petzold.
317. Uniface. *Bust similar to No. 310. The legend differs from that on the preceding medals and becomes* ALBERT I DVRERIS PICORIS (sic) GERMANI EFFIGIES (sic) 1561 \* 68 mm. White metal cast. [Imhof II, p. 724, 37; Duisburg p. 96, 19; Lanna Plate 49, 1157.] Germanisches Museum, Nuremberg. PLATE 35
- NOTE: Metzler, Plate 10, No. 60, illustrates a specimen of this medal with the corrected legend: ALBERTI DVRERIS PICTORIS GERMANI EFFIGIES 1561 \*
318. Obverse. *Bust similar to No. 310. The legend differs from that on the preceding medals and becomes* ALBERTI DÜRERI PICTORIS GERMANI APELLIS EFFIGIES \* Rim ornamented. Reverse. D. O. M. S. | ALBERTI POSSIS DÜRERI CERNERE VULTUM | IANI BEZOLDI DEXTERA DOCTA FACIT. | INGENII VERO SIVIS COGNOSCERE DOTES, | PERLEGE QUOS SCRIPSIT NON SINE LAUDE LIBROS. | OSSA TEGIT TUMULOS; MENS OCCUPAT ATRIA CÆLI: | ILLIUS AST ALBIS FAMA TRIUMPHAT EQUIS. | VIVAT DÜRERI ET BEZOLDI NOMEN HONORQUE | CLAROS NEMPE VIROS MUSA MORI PROHIBET. | NATUS NORIMB: 20 MAI 1471 | OB. IBID 6 APR. 1528. ÆTATIS 57 | Signed C. H. N. (Christophe Hoefflich, Norimbergensis) 76.5 mm. White metal cast. [Imhof II, p. 719, 27; Duisburg p. 95, 11; Lanna 1110.] Germanisches Museum, Nuremberg. PLATE 35
- NOTE: The lettering on the obverse of the medal is engraved, that on the reverse is etched.
319. Uniface. *Bust similar to No. 310. At right, Dürer's characteristic monogram A D (engraved)* 47 mm. White metal cast. [Imhof p. 725, 40; Duisburg p. 95, 16.] Germanisches Museum, Nuremberg. PLATE 35
320. Obverse. *Bust to right, with short hair.* IMAGO \* ALBERTI \* DVRERI \* AETATIS \* SVAE \* LVI \* Reverse. Dürer's coat of arms. INCLITA \* VIRTVS \* M \* D \* XXVII \* Rim beaded on obverse and reverse. 39 mm. Lead cast. [Mazz. I, Plate 41, 6; Imhof II, p. 719, 26; Duisburg p. 93, 1.] Münzkabinett, Dresden. PLATE 36
- NOTE: Some authorities attribute this medal to Ludwig Krug, others to Mathes Gebel. It has served as the model for many of the later Dürer medals.
321. Obverse. *Same as No. 320. Reverse. Female figure with a globe, other figures behind, ships at left. Above* RELIQVVM DATVRA below INDIA (Gianpaolo Poggini) Rim beaded. 37 mm. Bronze. [Armand I, p. 239, 10; Num. Mitt. Nürnberg, July 1924, 318 and 319.] Description taken from these sources. The medal is illustrated on p. 2086 of Numismatische Mitteilungen.
- NOTE: The reverse is thought by some authorities to be that of a medal of Philip II of Spain, and is not usually found muled with the Dürer obverse. It has also been suggested that the reverse may be from a Portuguese medal of King Anthony, 1580.
322. Obverse. *Bust same as No. 320.* IMAGO \* ALBERTI \* DVRERI \* AETATIS \* SVAE \* LVI \* Rim beaded. Reverse. In a closed wreath of laurel · BE · MA · | · OBDORMIVIT · | · IN · XPO · | · VI · IDVS · | APRILIS · M · D · | · XXVIII · | · VI · C · VI · 38 mm. Bronze cast. [Mazz. I, Plate 42, 1; Imhof II, p. 722, 31; Duisburg p. 94, 3.] R.J.E. Collection. PLATE 36
- NOTE: The catalogue of the Lanna collection, No. 955, mentions a later reproduction of the medal with slight modifications in the die; further XPO becomes XRO.



323. Obverse. *Same as No. 320.* Reverse. MIRABILIA OPERA | TVA. ET ANIIMA MEA CO|GNOSCET NIIMIS.  
PS \* | 138 · Rim ornamented. 38 mm. [Maxx. I, Plate 42, 3; Duisburg p. 93, 2.] Description taken from these sources.
324. Obverse. *Same as No. 320.* Reverse. St. Christopher crossing the stream and using a tree as a staff; the infant Jesus on his arm, and a globe in his hand. At the right, a whale; at the left, a hermit with a lantern. [Imhof II, p. 723, 32; Kluyssk. I, p. 273, 5; Duisburg p. 94, 5.] Description taken from these sources.
325. Obverse. *Similar to No. 320.* The head is slightly smaller. Attention is directed to the omission of some of the rosettes between the words, the introduction of periods, etc. Reverse. The wording of the inscription is the same as on No. 322, but the wreath is omitted, the lettering is in much bolder type, and the final syllable of OBDORMIVIT is on the third line. 42 mm. Silver cast. [Maxx. I, Plate 41, 5; Imhof II, p. 722, 30; Duisburg p. 94, 4.] Bundessammlung, Vienna. PLATE 36
326. Obverse. *Bust same as No. 320.* IMAGO ALBERTI DVRERI AETATIS SVÆ LVI \* The background is roughened. Reverse. *Bust of Susanna to right, with hat.* SVSSANNA · CO · PALA · RHĒ · DVCISS · BAIO · ZC · ANNO · XXVIII · NA · (both obverse and reverse engraved) · 37 mm. White metal. [Imhof II, p. 721, 29; Duisburg p. 96, 24; Lanna 827.] Germanisches Museum, Nuremberg. PLATE 36
- NOTE: Lanna mentions a specimen of this medal, with an ornamental rim, which increases the diameter to 44 mm. Susanna, daughter of Albert IV of Bavaria, was the wife of the Kurfürst Otto Heinrich.
327. Uniface. *Bust same as No. 320.* Above IMAGO at left a cross, at right Dürer's characteristic monogram A D | LVI Below 1528 (all lettering incised). 39 mm. White metal cast. [Imhof II, p. 721, 28; Duisburg p. 94, 6.] Germanisches Museum, Nuremberg. PLATE 36
328. Uniface. *Bust same as No. 320.* The head is slightly smaller. ALBERTUS DURERES NORICUS INTER PICTORES OMNIUM AETATUM FACILE PRINCEPS AETATIS SVÆ 56 Oval 38 x 34 mm. Silver-gilt cast. British Museum. PLATE 36
329. Uniface. *Bust to right.* ALBERTVS · DVRER · OBDOR · MDXXVIII 23 mm. Cast. Münzkabinett, Dresden. PLATE 36
330. Obverse. *Busts of Pirckheimer to left and Dürer to right facing each other, and with easel and sketch between them.* H BILIBALDI BIRKEYM: ALBER: DVRER · Signed G. HOLD (Georg Holdermann) Reverse. *Dürer's characteristic monogram A D* Oval 44 x 55 mm. Lead cast. [Imhof II, p. 578, 4; Duisburg p. 96, 23.] R.J.E. Collection. PLATE 36
- NOTE: Kluyssk. I, page 276, No. 24, mentions a specimen of this medal as 45 x 62.5 mm. and makes no reference to the monogram on the reverse. The medal is intended to represent Dürer in the act of painting the portrait of Pirckheimer (1470-1530), a German statesman and counsellor to Charles V.
331. Uniface. *Bust to left.* (Georg Schweigger.) 81-83 mm. Lead cast. [Imhof II, p. 723, 33; Duisburg p. 94, 8.] British Museum. PLATE 37
332. Uniface. *Bust to right in raised circle.* Rim raised and moulded. Circa 60 mm. British Museum. PLATE 37
333. Small medal of Albrecht Dürer executed about the beginning of the eighteenth century. Octagonal 18 x 16 mm. Bronze. [Blades 218; Jekne 173.] Description taken from the latter source.
334. Obverse. *Bust to left.* \* ALBRECHT DÜRER \* Below, GEB. D. 20. MAI 1471. GEST. D. 6. APRIL 1528. Signed on truncation IACHTMAN F. 1820 Reverse. *Genius holding a tablet inscribed GEDÄCHTNIS | FEIER Below ZU BERLIN D. 18 APR. 1828.* Signed J 47 mm. Bronze. [Duisburg p. 96, 21; Kluyssk. I, p. 276, 22.] Münzkabinett, Dresden. PLATE 37
- NOTE: Kluyssk. I, page 275, No. 21, describes a similar medal in lead, 45 mm. in diameter, but omits the dates of Dürer's birth and death.
335. Obverse. *Same as No. 334.* Reverse. A wreath of oak, with field left blank for inscription. Signed O. SCHULTZ FEC. 47 mm. Silver. R.J.E. Collection. PLATE 37

336. Obverse. *Bust similar to No. 320.* ALBERTVS DVRERVS. Signed NEUSS. Reverse. ALB · DVRERI | EGREGII · PATRIAE | DECORIS · MEMORIAM | TER · SAECVLAREM | VIII IDVS APRILIS | MDCCCXXVIII | GRATA · RECOLIT | GERMANIA | — | NAT · XIII · CAL · IVN · MCCCCLXXI | DENAT · VIII · ID · APR · MDXXVIII | NORIMBERGAE 33 mm. Silver, bronze, and white metal. [Wellenheim II, 13586; Duisburg p. 96, 22.] R.F.E. Collection.

PLATE 37

NOTE: Kluyskens I, page 276, No. 23, describes a similar medal in silver, but gives the diameter as 46.6 mm.

337. Obverse. *Bust to right with long curls.* ALBRECHT DÜRER Signed STETTNER. Reverse. *The harpy from the coat of arms of Nuremberg.* Legend A. DÜRERS III. SECULAR FEST D. VI APRIL M.DCCCXXVIII. \* 31 mm. Silver. [Duisburg p. 97, 28.] R.F.E. Collection.

PLATE 37

338. Obverse. *Bust to right with long curls.* ALBRECHT DÜRER GEB. 20 MAI 1471. GEST. 6 APRIL 1528. Reverse. *The harpy from the coat of arms of Nuremberg, with a tablet inscribed* ZU SEINEM | GEDÄCHTNIS | VI APRIL | MDCCCXXVIII | NÜRNBERG. Signed BURGSMIET. 54 mm. Brass cast. [Wellenheim II, 13585; Duisburg p. 97, 27.] R.F.E. Collection.

PLATE 37

NOTE: In the Germanisches Museum there is a specimen of this medal cast in iron. The signature is missing.

339. Obverse. *Bust similar to No. 310.* ALBRECHT DÜRER GEB. 20 MAI 1471 GEST. 6 APRIL 1528 Reverse. *The Dürer monument in Nuremberg.* DAS IHM ERRICHTETE MONUMENT IN SEINER VATERSTADT In exergue NÜRN. 21 MAI | 1840 Signed LAUER 32 mm. White metal. [Duisburg p. 97, 29; Jehne 179.] Germanisches Museum, Nuremberg.

PLATE 37

340. Obverse. *Bust of Ludwig I to right.* LUDWIG I KOENIG VON BAYERN Signed C. VOIGT Rim beaded. Reverse. *Statue of Dürer.* Legend STANDBILD A. DÜRERS ERRICHTET ZU NÜRNBERG 1840 Edge. \*\* DREY — EIN HALB GULDEN \* \* VII E.F.M. 38 mm. Silver. [Schwalbach 1906, p. 5, 25; Jehne 178.] Description taken from these sources.

NOTE: One of a series known as "Gedenkdoppelthaler," all having the same obverse. See note under No. 625.

- 340a. Uniface. *The Dürer statue in Nuremberg.* ALBRECHT DÜRER. In exergue ERRICHTET. D. 21 MAI | 1840 Signed in monogram L F(ecit) (Johann Georg Löffler, Sr.). 65 mm. Lead. [Num. Mitt. Nürnberg, Oct. 4, 1926, 627.] R.F.E. Collection.

PLATE 36

NOTE: "Numismatische Mitteilungen" attributes this medal to the elder Löffler.

341. Uniface. *Bust of Dürer surrounded by oak leaves and lilies of the valley; two coats of arms with attributes of the fine arts. A scroll below.* Signed OSWALD STEINBÖCK. Galvano. [Mz. & Med.-Freunde, Apr. 1896, p. 47.] Description taken from this source.

NOTE: This medallion was issued as a souvenir of the May festival of the Albrecht Dürer Verein in Vienna, 1856.

- 341a. Uniface. *Bust of Dürer in a wreath of oak and lilies of the valley. Below, attributes of the fine arts. Above, a scroll. Dates of Dürer's birth and death.* Signed OSWALD STEINBÖCK. Galvano. [Mz. & Med.-Freunde, Apr. 1896, p. 47.] Description taken from this source.

NOTE: This medallion was issued as a souvenir of the May festival of the Albrecht Dürer Verein in Vienna, 1857.

342. Obverse. *Bust similar to No. 338. Coat of arms at left, Dürer's characteristic monogram A D at right. Between two beaded circles* ALBRECHT · DÜRER · GEB: 21: MAI · 1471 · GEST: 6: APRIL · 1528 \* Reverse. *The city of Nuremberg. An avenue of poplars and a railway train. Above, a sunburst.* ZUM 400 JÄHRIGEN GEDÄCHTNIS In exergue 1471-1871 Signed LAUER and the letters ST (H. Strobel). 40 mm. Bronze. [Lauer Cat. 28, Plate 8, 64.] American Numismatic Society.

PLATE 38

343. Medal of Albrecht Dürer executed in 1877 by Carl Radnitzky. [Forrer V, p. 16.] Description taken from this source.

344. Obverse. *Bust similar to No. 338, between branches of laurel. Below,* DEN · TEILNEHMERN · DES | KUNST · HIST: KONGRESSES | IM · SEPTEMBER · 1893 | GEWIDMET · VON · DER · STADT | NÜRNBERG Reverse. *View of the city hall. In exergue* DAS RATHHAUS ZU | NÜRNBERG Signed LAUER 50 mm. Bronze. [Lauer Cat. 28, Plate 81, 764.] R.F.E. Collection.

PLATE 38

345. Obverse. Bust of Dürer. Reverse. Coats of arms of Bavaria and of the city of Nuremberg and the date 1896 in a closed wreath. Legend BAYERISCHE LANDESAUSSTELLUNG \* NÜRNBERG \* 50 mm. Bronze. [Lauer Cat. 28, Plate 122, 1187; *Mz. & Med.-Freunde*, Sept. 1897, p. 214, 84.] Description taken from these sources. The reverse is illustrated in the Lauer Catalogue.
346. Uniface. Bust similar to No. 338. Above NAT 1471 | DENAT. 1528 Below ALBRECHT DÜRER In the upper corners a coat of arms and a palette. Rim ornamented. 35 x 25 mm. Bronze. [Lauer Cat. 28, Plate 138, 1324.] PLATE 38
347. Obverse. Bust similar to No. 338, coat of arms and laurel. ALBRECHT DÜRER In the field \* | 21. MAI | 1471 | \* | 6 APRIL | 1528 | ZU | NÜRNBERG Signed L. CHR. LAUER NUERNBERG Reverse. Dürer's house, coat of arms, etc. Nuremberg in the background. Above, on a scroll ALBRECHT-DÜRER-HAUS ZU NÜRNBERG 60 mm. Bronze. R.J.E. Collection. PLATE 38
348. Obverse. Bust similar to No. 338. ALBRECHT DÜRER GEB. 21. MAI 1471 GEST. 6 APRIL 1528 \* Signed LAUER Reverse. View of Dürer's house. ALBRECHT DÜRER-HAUS 27 mm. Bronze. R.J.E. Collection. PLATE 38
- NOTE: The American Numismatic Society has a specimen in silver, similar in every respect to the above, except that on the reverse the name ALBRECHT is abbreviated to ALBR. (Lauer Catalogue 28, Plate 41, 390.)
349. Medal of Albrecht Dürer, struck subsequent to 1900 by Friedrich Orth, successor to Anton Pichler Nachf. [Forrer IV, pp. 332 and 622.] Description taken from this source.
350. Obverse. Bust facing right, with long curls and with cap and fur collar. ALBRECHT DÜRER \* Signed LAUER Reverse. Branches of laurel and fruit above which a cartouche inscribed ERINNERUNG | AN | NÜRNBERG 50 mm. Bronze. [Lauer Cat. 28, Plate 175, 1626.] R.J.E. Collection. PLATE 38
- 350a. Uniface. Bust same as No. 350. GEB: 21: MAI 1471. GEST: 6: APRIL 1528 Below ALBRECHT DÜRER 55 x 37 mm. Bronze. R.J.E. Collection. PLATE 38
351. Uniface. Bust facing, with long curls. Above 1471 and 1528 Below ALBRECHT DÜRER Signed M. & W. ST. (Mayer & Wilhelm, Stuttgart.) 51 x 39 mm. Bronze. R.J.E. Collection. PLATE 38
- NOTE: This medal reproduces in relief the self-portrait of Dürer, which bears his characteristic monogram and is dated 1500.

#### ALBERT DUMONT

352. Uniface. Bust to right in a circle A ALBERT DUMONT | ARCHITECTE DE L' HOTEL DE VILLE | 1855-1920 Bronze. Owned by the Commune de St. Gilles. PLATE 47

#### JOSEPH DUMONT

Born of Belgian parents at Düsseldorf in 1811; died 1859 at Saint-Josse-ten-Noode lez-Bruxelles. Educated in Brussels, he early distinguished himself in ecclesiastical reconstruction, becoming an eminent exponent of gothic architecture. Appointed to a government position, he was entrusted with the restoration of the churches at Aerschot, St. Trond, and St. Hubert, as also with St. Martin of Ypres. Following his reconstruction work, Dumont built the church of St. Boniface at Ixelles and about thirty other ecclesiastical edifices. The second part of his career was devoted largely to designing jails and reformatories, many of which are shown on the medals described below. At Brussels, Liège, Antwerp, Charleroi, Marche, Dinant, Louvain, and other large cities Dumont erected prisons having individual cells; at Ruysselede he built a large reform-school and agricultural colony, capable of receiving eight hundred young delinquents. This was his last work and one in which he took great pride.

353. Obverse. The MAISON DE SURETÉ CIVILE ET MILITAIRE À LIÈGE. In exergue LONGUEUR 220<sup>M</sup> | LARGEUR 48<sup>M</sup> 50. Signed J. WIENER F. Reverse. Ground plan of the building. Above 1847-1850 | SOUS LE RÈGNE | DE LEOPOLD I | ROI DES BELGES Below BON J. D'ANETHAN | MINISTRE DE LA JUSTICE. | BON A. DE HODY | ADMINISTRATEUR DES PRISONS. | ED. DUCPETIAUX | INSPECTR GÉNÉRAL DES PRISONS | J. J. DUMONT | ARCHITECTE. 50 mm. Bronze. [Rev. Belge 1883, p. 53, 67.] R.J.E. Collection. PLATE 39

NOTE: This medal and those of Dumont following belong to a series representing monumental buildings of Europe, executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building and the reverses usually the interior or a ground plan.



354. Obverse. *View of the market, now town hall, at Ypres. In exergue LES HALLES D'YPRES. Below J. J. DUMONT REST: 1849. Signed J. WIENER FEC. Reverse. Plan of the building. Above BEFFROI I<sup>RE</sup> PIERRE POSÉE LE 1<sup>R</sup> MARS 1200 PAR BAUDOUIN DE CONSTANTINOPLE TERMINÉ AINSI QUE L'AILE GAUCHE VERS 1230. Below L'AILE DROITE COMMENCÉE EN 1285 TERMINÉE EN 1304 LONGUEUR 133 MÈTRES SUPERFICIE DE LA GRANDE SALLE DE L'ETAGE 1379 MÈTRES CARRÉS. 50 mm. Bronze. [Rev. Belge 1883, p. 64, 92.] Description taken from this source.*

NOTE: "Revue Belge," 1883, p. 68, No. 100, states that this medal occurs with reverse having two branches of oak and the field left blank for inscription.

355. Obverse. *The women's prison at Brussels. In exergue MAISON DE SURETÉ | POUR FEMMES | À BRUXELLES Signed J. WIENER Reverse. Ground plan of the building. Above same 1847-1850. Legend SOUS LE RÈGNE DE LEOPOLD I ROI DES BELGES. B<sup>ON</sup> J. D'ANETHAN MINISTRE DE LA JUSTICE. | B<sup>ON</sup> A. DE HODY, ADMINISTRATEUR DES PRISONS. ED. DUCPETIAUX INSPECT<sup>R</sup> GÉN<sup>L</sup> DES PRISONS. Below LONGUEUR 40<sup>M</sup> | LARGEUR 42<sup>M</sup> | J. J. DUMONT ARCHITECTE 50 mm. Bronze. [Rev. Belge 1883, p. 53, 69.] R.J.E. Collection.*

PLATE 39

356. Obverse. *The prison at Dinant. In exergue MAISON D'ARRÊT | À DINANT Signed J. WIENER F. Reverse. Ground plan of the building. Legend SOUS LE RÈGNE DE LEOPOLD I ROI DES BELGES. E. P. L. H. J. DE HAUSSEY, MINISTRE DE LA JUSTICE | B<sup>ON</sup> A. DE HODY, ADMINISTRAT<sup>R</sup> DES PRISONS. ED. DUCPETIAUX, INSPECT<sup>R</sup> GÉN<sup>L</sup> DES PRISONS. Below 1849-1851 | J. J. DUMONT, ARCHIT. 50 mm. Bronze. [Rev. Belge 1883, p. 55, 72.] R.J.E. Collection.*

PLATE 39

357. Obverse. *The law courts and prison at Verviers. In exergue PALAIS DE JUSTICE | ET MAISON D'ARRÊT | À VERVIERS Signed J. WIENER F. Reverse. Ground plan of the building. Legend SOUS LE RÈGNE DE LEOPOLD I ROI DES BELGES. E. P. L. H. J. DE HAUSSEY MINISTRE DE LA JUSTICE. | B<sup>ON</sup> A. DE HODY, ADMINISTRATEUR DES PRISONS. ED. DUCPETIAUX INSPECT<sup>R</sup> GÉN<sup>L</sup> DES PRISONS. Below \* 1850-1852 \* | J. J. DUMONT, ARCHIT: 50 mm. Bronze. [Rev. Belge 1883, p. 56, 75.] R.J.E. Collection.*

PLATE 39

358. Obverse. *The prison at Charleroi. In exergue MAISON D'ARRÊT | À CHARLEROI Signed J. WIENER F. Reverse. Ground plan of the building. Legend SOUS LE RÈGNE (sic) DE LEOPOLD I ROI DES BELGES. V. TESCH MINISTRE DE LA JUSTICE | B<sup>ON</sup> A. DE HODY, ADMINSTRATEUR DES PRISONS. ED. DUCPETIAUX, INSPECT<sup>R</sup> GÉN<sup>L</sup> DES PRISONS. Below 1851-1853 | J. J. DUMONT, ARCHT: 50 mm. Bronze. [Rev. Belge 1883, p. 56, 76.] R.J.E. Collection.*

PLATE 39

359. Obverse. *The prison at Courtrai. MAISON D'ARRÊT À COURTRAI In exergue 1853-1856 Signed WIENER F. Reverse. Ground plan of the building. RÈGNE DE LEOPOLD I ROI DES BELGES Below CH. FAIDER, MINISTRE DE LA JUSTICE. NAP. VERHEYEN ADMINIST<sup>R</sup> DES PRISONS | E. DUCPETIAUX INSP<sup>TR</sup> GÉN<sup>L</sup> DES PRISONS J. J. ROUSSEAU, CONTROLEUR. | J. J. DUMONT, ARCHIT: 50 mm. Bronze. [Rev. Belge 1883, p. 57, 78.] R.J.E. Collection.*

PLATE 39

360. Obverse. *The prison at Antwerp. MAISON DE SURETÉ CIVILE ET MILITAIRE À ANVERS In exergue CH. FAIDER, MINISTRE DE LA JUSTICE. | NAP. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS | ED. DUCPETIAUX | INSPECT<sup>R</sup> GÉN<sup>L</sup> DES PRISONS. | J. J. DUMONT, ARCHIT. Signed WIENER F. Reverse. Ground plan of the building. Legend RÈGNE DE LEOPOLD I ROI DES BELGES At left 1853 at right 1856 50 mm. Bronze. [Rev. Belge 1883, p. 58, 80.] R.J.E. Collection.*

PLATE 39

361. Obverse. *Same as No. 360. Reverse. Laureated head to left of LEOPOLD I ROI DES BELGES Signed LEOP. WIENER 50 mm. Bronze. [Rev. Belge 1883, p. 59, 81.] R.J.E. Collection.*

PLATE 39

NOTE: "Revue Belge" states that only three copies of this medal were struck, all in bronze.

362. Obverse. *The penitentiary at Louvain MAISON PÉNITENTIAIRE CELLULAIRE À LOUVAIN In exergue ALPH. NOTHOMB, MINISTRE DE LA JUSTICE. | NAP. VERHEYEN, ADMINIST<sup>R</sup> DES PRISONS. | ED. DUCPETIAUX, INSPECTEUR GÉN<sup>L</sup>. | J. J. ROUSSEAU, CONTR: DES CONSTRUCTIONS | J. J. DUMONT, ARCHITECTE. | 1856-1859 Signed J. WIENER Reverse. Ground plan of the building. Above LEOPOLD I | ROI DES BELGES below ARRÊTÉ ROYAL DU 23 AOÛT 1846. | J. D'ANETHAN, MINISTRE DE LA JUSTICE | A. HODY. ADMIN<sup>R</sup> DES PRISONS 60 mm. Bronze. [Rev. Belge 1883, p. 60, 84.] R.J.E. Collection.*

PLATE 39

NOTE: "Revue Belge," page 60, No. 85, states that the obverse of this medal exists muled by error with the reverse of the medal of the maison d'arrêt cellulaire at Louvain. Three copies only exist.



363. Obverse. *Same as No. 354.* Reverse. *In a wreath of oak* AUX MAGISTRATS PRÉVOYANTS LA CITÉ RECON-  
NAISSANTE.—VANDERSTICHELE DE MAUBAS, BOURGM: ALPH: VAN DEN PEEREBOOM, ECH:  
IWEINS-HYNDERICK ECH: 50 mm. Bronze. [Rev. Belge 1883, p. 67, 99.] Description taken from this source.

NOTE: "Revue Belge" states that only three copies of this medal were struck, all in bronze.

364. Obverse. *Same as No. 354.* Reverse. *Coat of arms of the city of Ypres in an ornamental cartouche, surmounted by a crown and supported by a lion. Border composed of beads and ornaments.* 50 mm. Bronze. [Rev. Belge 1883, p. 71, 108.] Description taken from this source.

NOTE: This medal was awarded as a prize in the literary and historical contest at Ypres in 1858, at the unveiling of the statues of the counts and countesses of Flanders.

### FRANÇOIS MARIE ELISÉE DUPUIS

Born 1849 at Blois; died 1920 in Paris. Educated first by his father, who was an artist and a professor at the college of Blois, Dupuis pursued his studies later at the École des Beaux-Arts under Guenepin, winning the coveted rosette of the instruction publique and various other prizes. For many years he worked in collaboration with his father-in-law, Théodore Charpentier. Together they built the principal theatre at Morlaix, the casino at Royat, a château at Perros Guirec in Brittany, and numerous residences and villas in or near Paris and at seaside resorts. At Blois, his native city, he founded a museum in memory of his brother, Daniel Dupuis, one of the most eminent of modern medallists.

365. Uniface. *Bust to left.* FRANÇOIS · MARIE · ELISEE · DUPUIS—ARCHITECTE · Signed DD in monogram and on truncation DANIEL DUPUIS 126 mm. Bronze cast. [Gaz. Num. 1898, p. 27, 84.] R.J.E. Collection. PLATE 40

### CHARLES LOUIS FERDINAND DUTERT

Born 1845 at Douai; died 1906 in Paris. A pupil of Le Bas and Ginain at the École des Beaux-Arts, he received the grand prix de Rome in 1869, the prix Duc in 1875, and that same year at the Salon, the first prize in architecture. Dutert supervised the erection by Contamin and others of the great machinery hall which was put up in Paris for the Exposition Universelle of 1889 and was kept standing for sixteen years. There also he built the halls of anatomy and paleontology for the museum of natural history, was inspector of reconstructions on the hôtel de ville, and was appointed director of instruction for the department of fine arts. At Roubaix he built a school and made additions to the natural history museum. He also erected commemorative monuments at Maubeuge and at Douai.

366. Uniface. *Bust to right.* CHARLES · LOUIS · FERDINAND · DUTERT · ARCHITECTE · ROME Signed on truncation DANIEL DUPUIS 131 mm. Bronze cast. [Gaz. Num. 1898, p. 24, 64.] R.J.E. Collection. PLATE 41

367. Obverse. *A winged genius places a wreath upon the brow of an artisan seated on an anvil; in the background the PALAIS | DES MACHINES In exergue F · DUTERT · | ARCHITECTE Signed J · C · CHAPLAIN* Reverse. EXPOSITION · UNIVERSELLE · DE · 1889. *Inscription* COMITE | DE · LA · PRESSE | PRIX | OSIRIS *Below a branch of laurel and a cartouche.* 61 mm. Bronze. [Gaz. Num. 1897, p. 21, 38.] Description taken from this source, where the obverse is illustrated on Plate 2, 1.

368. Obverse. *A youth seated on a Corinthian capital, drawing a flower held by a female figure; attributes of sculpture and painting at his feet. The building of the school of industrial arts in the background. In exergue FERD<sup>D</sup> DUTERT | ARCHITECTE Signed J · C · CHAPLAIN* Reverse. *A winged genius with branch of laurel and coat of arms of Roubaix* ÉCOLE | NATIONALE | DES ARTS | INDUSTRIELS | FONDÉE · PAR · LE | GOUVERNEMENT | DE · LA · REPUBLIQUE | FRANÇAISE | AVEC · LE · CONCOURS | DE · LA · VILLE | DE · ROUBAIX | INAUGURÉE | LE · 1<sup>ER</sup> OCTOBRE | 1890 *Edge. Device of the French mint and* BRONZE 68 mm. Bronze silvered. [Gaz. Num. 1897, p. 21, 39.] R.J.E. Collection. PLATE 41

NOTE: "Gazette Numismatique" states that the "médaille de récompense" 68 mm. and 45 mm. bears a different inscription on the reverse.

- 368a. Obverse. *A wreath; a crown above.* A | FERDINAND | DUTERT. | LA VILLE DE DOUAI | FIÈRE DE SES SUCCÈS. |—| GRAND PRIX DE ROME 1869 | PRIX DUC 1875. | 1<sup>ÈRE</sup> MÉDAILLE | D'ARCHITECTURE | SALON DE 1875. Reverse. *Coat of arms of the city of Douai in a circle of beads.* VILLE DE DOUAI. \*\*\* DEPAULIS F. MDCCCLXVIII. 58 mm. Gold. PLATE 41

## GEORGES CHARLES VICTOR DUVAL

Born 1851 in Paris; died 1912. His early education was followed by study at the École des Beaux-Arts, where he was a pupil of André and where he made a specialty of line drawing. His first work was the designing of bank notes for the Banque de France. Duval was consulting expert of buildings to the civic tribunal of the Seine district and to the judiciary court of the VI<sup>m</sup><sup>e</sup> arrondissement in Paris, being also architect to the society of the Crédit Foncier. Officer of academy and of instruction publique, he was a member of various societies of artists and architects in France and abroad.

369. Uniface. *Bust to right.* CH · V · GEORGES · DUVAL · ARCHITECTE · MDCCLXXXIII Signed at left in monogram D D, at right DANIEL DUPUIS 127 mm. Bronze cast. [Gaz. Num. 1898, p. 169, 178.] R. J. E. Collection. PLATE 40

## F. DYCKERHOF

Little appears to be recorded concerning this architect, who was probably a German, an assumption based upon the fact of his having designed and erected a school building at Mannheim for the use of the Protestant families of that city and the surrounding district. The façade of the building is shown on the medal which is here described, and which commemorates the dedication of the structure in the year 1824.

370. Obverse. *Façade of school building.* SCHUL HAUS D. VEREINTEN EVANG | GEMEINDE ZU MANNHEIM In exergue, ERBAUT IN DEN IAHREN | 1823-24 | NACH D PLAN V F DYCKERHOF Reverse. *A city, the Bible in the clouds, an eye above.* SUCHET IN DER SCHRIFT. SIE ISTS | DIE VON MIR ZEUGET. IOH 5, 39 In exergue ZUM ANDENKEN D. | EINWEIHUNG | D. 9 NOV. 1824 40 mm. White metal. R. J. E. Collection. PLATE 42

## ROBERT EBBLES

In spite of careful research it has not been possible to ascertain the dates of the birth and death of this English architect belonging to the Birmingham group. However, it is known that in 1838 Mrs. John Peel laid the first stone of the church of St. James at Handsworth, then a separate town, but since incorporated in the city of Birmingham; also that this edifice was designed and erected by the architect, Robert Ebbles. The church is depicted on the medal described below.

371. Obverse. *Façade of St. James' Handsworth* WEST VIEW OF ST JAMES'S CHURCH HANDSWORTH. In exergue ROBT EBBLES ARCHT Signed OTTLEY Reverse. THE FIRST | STONE | OF THIS CHURCH WAS LAID BY | M<sup>RS</sup> JOHN PEEL | ON THE 24 DAY OF APRIL A.D. 1838 | IN THE FIRST YEAR OF THE REIGN OF HER | MAJESTY QUEEN VICTORIA. |—| THIS EDIFICE CONTAINING 926 SITTINGS | OF WHICH 518 ARE FREE AND UNAPPROPRIATED | WAS ERECTED BY VOLUNTARY SUBSCRIPTIONS | WITH A GRANT OF £500 FROM THE INCORPORATED | SOCIETY FOR PROMOTING THE ENLARGEMENT | BUILDING AND REPAIRING OF CHURCHES AND | CHAPELS, AND A LIKE SUM FROM THE | LICHFIELD DIOCESAN SOCIETY | REV<sup>D</sup> JAMES HARGREAVES | RECTOR, | CAPT<sup>N</sup> H. F. DEVEY | CHURCHWARDEN OF HANDSWORTH. 44 mm. Bronze. [Birm. Med. p. 29a.] Description taken from this source.

## HUGO EBERHARDT

Born at Furtwangen, Baden, in 1874. His studies at Stuttgart, Karlsruhe, and under Messel in Berlin were supplemented by extensive travel in Italy. He built numerous schools and villas in Milan, Heilbronn, Wiesbaden, and Frankfurt, also a sanatorium at Offenbach and one at Kissingen. In 1903 Eberhardt accompanied an archaeological expedition to Asia Minor, in the capacity of architectural expert. His work is characterized by unusual attention to the details of interior finish, the plastic ornamentation of his buildings being frequently executed by his pupils. Eberhardt founded the German national leather museum. Appointed director of the school of technology at Offenbach and building inspector at Frankfurt, he has contributed many articles on the subjects of architecture and decoration to the periodicals of his country.

372. Uniface. *Head to left.* HUGO EBERHARDT Signed DAUTERT (all lettering incised). 141 mm. Bronze cast. R. J. E. Collection. PLATE 42

## CHARLES EDGE

Little appears to be recorded concerning this English architect and engineer whose name is associated with the laying out of the cemetery in Birmingham, and with the construction of the chapel for funeral services which was erected on the grounds in 1835. The southwest view of this cemetery is shown on the medal which commemorates the work and which is here described.

373. Obverse. *View of the cemetery and chapel at Birmingham.* Above S. W. VIEW | OF THE | BIRMINGHAM CEME-  
TERY. In exergue CHA<sup>S</sup> EDGE, ARCHITECT | W. SMITH, BUILDER Signed ORTLEY. Reverse. THE  
FIRST STONE OF THIS CHAPEL FOR FUNERAL SERVICES WAS LAID BY | P. M. JAMES ESQ<sup>R</sup> |  
HIGH BAILIFF | AND THO<sup>S</sup> TYNDALL ESQ<sup>R</sup> | LOW BAILIFF | OF THIS BOROUGH. | ASSISTED BY  
THE REV<sup>D</sup> J. A. JAMES | AND THE REV<sup>D</sup> THO<sup>S</sup> MORGAN, | ON THE 14 DAY OF JULY | IN THE  
YEAR OF OUR LORD 1835 | AND THE 6 YEAR OF THE REIGN | OF HIS MAJESTY | KING  
WILLIAM THE FOURTH. |—| DIRECTORS | GEO<sup>S</sup> GOODWIN. JOS<sup>H</sup> ROCK. | JACOB POPE. RICH<sup>D</sup>  
HASLUCK. | CHA<sup>S</sup> EDGE. W. R. MARSTON. | WILL<sup>M</sup>. ROOM. | BENJ<sup>N</sup>. HUDSON. | WILL<sup>M</sup> ROBERT-  
SON 44 mm. Bronze. British Museum. PLATE 42

## HARVEY LONSDALE ELMES

Born 1814, probably in London; died 1847 on the island of Jamaica. He studied first under his father, James Elmes, an architect and writer established in London, later spending three years with Goodridge at Bath. Returning to London he began work in collaboration with his father, but at this time, 1838, the city of Liverpool published its intention to erect in honor of the coronation of Queen Victoria an immense concert hall for musical festivals. A nation-wide architectural competition was announced, and within four months seventy-five entries had been received, that of Elmes taking the first prize. Two years later his plans for the Liverpool assize courts carried off the award over eighty-five competitors. He designed the county lunatic asylum at Rainhill and numerous private residences in Liverpool and its environs.

374. Obverse. *An allegorical group representing architecture, painting, music, and history.* A figure with a mural crown is plac-  
ing a wreath of laurel upon Elmes' bust. On the pedestal ELMES Signed in exergue J. MAYER. D. On rim ALLEN &  
MOORE. F. Reverse. In a wreath of laurel THE | FOUNDATION STONE | LAID JUNE 28<sup>TH</sup> 1838 | BY | WIL-  
LIAM RATHBONE, | MAYOR. |—| SAINT GEORGE'S HALL | LIVERPOOL. | H. LONSDALE ELMES |  
ARCHT. |—| OPENED FOR PUBLIC USE | SEPTEMBER 18<sup>TH</sup> 1854. | JOHN BUCK LLOYD, | MAYOR.  
44 mm. Bronze. R.J.E. Collection. PLATE 28

## JOHANN CARL LUDWIG ENGEL

Born 1778 in Berlin; died 1840 at Helsingfors. His education, both general and technical, was carried on in Berlin, where he was a fellow student with Schinkel at the Akademie. Engel spent five years at Revel in Esthonia, where he held the position of municipal architect, going thence to St. Petersburg and remaining in Russia for about two years. In 1816 he was appointed architect under the committee for the reconstruction of Helsingfors and its transformation into a national capital, that city having been ceded to Finland by Sweden in 1809. Among the principal buildings either erected or transformed by Engel may be mentioned the senate house, university buildings, including the library, and the Lutheran church. He also made the drawings for the palaces of the Czar and of the Governor General, as well as for an astronomical observatory. Engel's numerous aquarelles of old Helsingfors are worthy of note.

375. Obverse. *Busts jugate to left.* JOH · ALB · EHRENSTRÖM · CARL · LUDWIG · ENGEL Signed F · NYLUND  
Reverse. *Ionic shaft and capital upon which a flaming lamp, encircled by a wreath* MDCCCXII MCMXII Legend  
PVLCHRORA · VSQVE · POSTERIS · PROPOSVERE · EXPETENDA In exergue HELSINGFORS Signed  
J · A · (Jac. Ahrenberg). 55 mm. Bronze. [Hallberg 116; Num. Medd. XXIV, p. 53.] R.J.E. Collection. PLATE 40  
NOTE: This medal was issued by subscription in 1912, to commemorate the rebuilding of Helsingfors, Finland, and to honor the two men largely instrumental in accomplishing the result.

## ALFRED ENGELHARD

Born 1867 at Offenbach a/Main, he was educated there and at the Technische Hochschule in Stuttgart. Engelhard founded the firm of architects which stands in his name and which has erected numerous residences, villas, factories, and hunting lodges. This firm has published a monograph containing photographic reproductions of some of the most important buildings which it has constructed. Engelhard is a member of the German Society of Architects and Engineers.

376. Uniface. *Bust to left.* ALFRED ENGELHARD Signed DAUTERT 22 155 × 119 mm. Bronze cast. R.J.E. Collection.

PLATE 44



## ULRICH ENSINGER

It has not been possible to establish the date of birth of Ulrich Ensinger, himself a famous builder and the first of a line of architects, all eminent in the profession. It is known that he was born at Einsingen, a village near Ulm, where he died in 1419. He became well known as a master builder, especially of ecclesiastical edifices, and his name is associated with the cathedrals of Ulm and Strassburg, in both of which places he was in charge of the work. Among his direct descendants whose names appear as architects or builders of the cathedral at Ulm are: Kaspar, Matthäus, and Moritz Ensinger.

376a. Full description of medal will be found under No. 86 (Beyer). R.J.E. Collection.

PLATE 26

## CHARLES JEAN JACQUES ERRARD

Born about 1606 at Nantes; died 1689 in Rome. The son of Charles Errard, he became a painter and etcher and, like his father, an architect. He studied in Rome and lived there until his fortieth year, when he returned to France and was for a time active in painting and architectural work. He designed the decorations for the Palais Royal, which had been begun under Louis XIV; also decorations for apartments in the Louvre, at Versailles, and at St. Germain-en-Laye. Errard erected the church of the Assumption in Paris. He was one of the founders of the then newly created Academy in Rome, and in 1666 received his appointment as one of the directors.

377. Obverse. *Bust to right.* CAR. ERRARD MONSTRAT ITER Below ROMAE 1671 Reverse. *Apollo, a slain dragon at his feet.* SIC FIES APOLLO Signed · 1 · CLERION · 48 mm. Bronze cast. R.J.E. Collection. PLATE 42

NOTE: In the R.J.E. Collection there is another specimen of this medal with lugs cast at top and bottom.

## ERWIN VON STEINBACH

Born about 1244 at Steinbach in Baden; died 1318 at Strassburg. Little is known concerning his early life or education, but his name will forever be associated with the cathedral which is shown on several medals mentioned below, the one especially struck in his honor bearing testimony to the valued services of "Meister Erwin." Conflicting theories are held as to the extent of his share in the Strassbourg cathedral, but it appears to be established that, commissioned by Conrad of Lichtenstein, Bishop of Alsace, Erwin spent the years between 1277 and 1286 in erecting the two lower stories of the façade, including the beautiful rose window. Also that he built the chapel of the Virgin, and after the destructive fire of 1298 restored the nave of the cathedral. He erected a great part of the cathedral at Freiburg, and to him is popularly accredited the tomb of his patron, Bishop Conrad. Goethe expressed upon several occasions his unbounded admiration for the Strassbourg cathedral, and took this edifice as the introduction to his essay on German architecture, its first title being simply the dedication, "D(ivis) M(anibus) Ervini a Steinbach."

378. Obverse. *The cathedral of Strassbourg.* Reverse. LA NEF | DE LA | CATHÉDRALE DE STRASBOURG | FONDÉE L'AN 1015 | PAR L'EVÊQUE WERNHER | ACHEVÉE 1275 | LA TOUR EN FLÊCHE | COMMENCÉE EN 1277 | PAR ERVIN DE STEINBACH | FINIE 1439 | HAUT DE 436 | PIEDS. 50 mm. White metal. R.J.E. Collection. PLATE 43

379. Obverse. *Similar to No. 378 but with ornamented rim.* Reverse. LA NEF | DE LA CATHEDRALE | DE STRASBOURG | FONDEE L'AN 1015 | PAR L'EVEQUE WERNHER | ACHEVEE 1275 | LA TOUR EN FLÊCHE | COMMENCEE EN 1277 | PAR ERVIN DE STEINBACH | FINIE 1439 | HAUT DE 436 PIEDS. Rim ornamented. 54-55 mm. Bronze and white metal. R.J.E. Collection. PLATE 43

NOTE: The lettering on this medal is in script, all but one of the accents are omitted, and the inscription is in eleven lines instead of twelve as on No. 378.

380. Obverse. *Same as No. 379.* Reverse. DEN GRUND | ZUM STRASBURGISCHEN | MÜNSTER | LEGTE BISCHOF WERNHER 1015 | DER BAU WURDE GENDIGT 1275 | ERWIN VON STEINBACH FIENG 1277 DEN THURN AN | DER ERST 1439 VOLLENDET WURDE | SEINE HOHE BETRÆGT | 436 SCHUH. Rim ornamented. 55 mm. White metal. R.J.E. Collection. PLATE 43

381. Obverse. *Bust to right with artist's cap.* ERWIN · DE · STEINBACH · MAG · OP · ECCL · ARGENTIN · OBIT · A · MCCCXXXIX Signed on truncation F · KIRSTEIN · F · Reverse. *The cathedral of Strassbourg* INCHOATA · A · MXV · ABSOLVTA · A · MCDXXXIX In exergue M. D. CCCXXXIV Signed EMMERICH. F. 45 mm. Bronze. R.J.E. Collection. PLATE 43



382. Obverse. *Statue of Erwin, holding a drawing of the cathedral.* ERWIN ARCHITECTE, NÉ À STEINBACH Signed FRIEDERICH | STATUAIRE ALTORFFER | GRAVEUR. Reverse. *The cathedral of Strasbourg.* CATHÉDRALE DE STRASBOURG Signed in exergue CH. ALTORFFER, GRAVEUR, Edge. *Device of the French mint and CUIVRE* 60 mm. Bronze. R.J.E. Collection. PLATE 43
383. Obverse. *The cathedral of Strasbourg. Legend* CATHÉDRALE DE STRASBOURG. In exergue J. WIENER F. 1861. Reverse. *View of the interior of the cathedral.* In exergue LA 1<sup>re</sup> PIERRE POSÉE 1015. TOUR ET PORTAIL COMMENCÉS EN 1276. TERMINÉE 1439. 60 mm. Bronze. [Rev. Belge 1883, p. 37, 32.] Description taken from this source.
384. Obverse. *The cathedral of Strasbourg.* BOMBARDEMENT DE STRASBOURG. In exergue 1870 Reverse. *Coat of arms with the motto, ARGENTORATUM Legend* CUIVRE PROVENANT DE LA GRANDE NEF DE LA CATHÉDRALE 40 mm. Bronze gilt. R.J.E. Collection. PLATE 43

#### AUGUST OTTMAR VON ESSENWEIN

Born 1831 at Karlsruhe; died 1892 at Nuremberg. He studied at the Polytechnicum of his native city and later at that of Berlin, supplementing this education by extensive travel. His work includes churches, municipal buildings, public halls, and private residences in many localities, the entire village of Franzdorf having been laid out by him. Von Essenwein was councillor of buildings and professor of architecture at Graz. In 1866 he was called to Nuremberg to be chief director of the Germanic museum; he added the eastern and southern wings to that building, which is depicted on the medal here described. He built additions to the town hall at Nuremberg and was responsible for much work in connection with the conservation of that interesting old city. Numerous books, including a treatise on the early use of brick in Germany, are from his pen.

385. Obverse. *Bust to left.* GEHEIMRATH DR. PHIL. AUGUST | OTTMAR VON ESSENWEIN. | GEB. 2 NOV. 1831 GEST. 13. OKT. 1892 Reverse. *View of the Germanic national museum in Nuremberg, with coat of arms.* Above GERMANISCHES NATIONAL-MUSEUM 2. NÜRNBERG In exergue MDCCCXCII Signed L. CHR. LAUER NÜRNBERG 60 mm. Bronze. [Lauer Cat. 28, Plate 79, 747.] R.J.E. Collection. PLATE 41

#### D. EVERAERTS

Born about 1790, probably at Louvain; the place and date of his death not being recorded. In 1829 the municipal authorities at Louvain having become alarmed at the dangerous condition of the beautiful town hall, commissioned two of its citizens in collaboration to restore the building. These two, according to the "Biographie Nationale Belge," were the architect D. Everaerts and the sculptor E. Goyers. To Everaerts was confided the task of reinforcing the foundations of the edifice, of strengthening the walls, and of bringing towers and turrets back into position. This undertaking, a complicated engineering problem for that day, occupied him during many years, while his friend and collaborator Goyers devoted his time to the restoration of the stone bas-reliefs, wood carvings, and other sculptural details. This operation, designed in collaboration though executed independently, was eminently successful, winning high praise for the architect and the sculptor whose names appear on the medal struck to commemorate the reopening of the town hall at Louvain.

386. Obverse. *The town hall at Louvain.* HOTEL DE VILLE DE LOUVAIN Signed in exergue J. WIENER F. 1848 Reverse. *The coat of arms of Louvain, around which in three concentric circles* LA PREMIÈRE PIERRE POSÉE LE 29 MARS 1448. CONSTRUIT PAR MATHIEU DE LAYENS. LES TRAVAUX ACHÉVÉS EN 1463. RESTAURÉ EN ENTIER PAR E. GOYERS DE 1829 À 1841 SOUS LA DIRECTION DE D. EVERAERTS. 50 mm. Bronze. [Rev. Belge 1883, p. 66, 97.] Description taken from this source.

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

#### JOHANN ALBERT EYTELWEIN

Born 1764 at Frankfort a/Main; died 1840 in Berlin. When fifteen years old he entered the army, being assigned later to the engineering corps. Eytelwein was appointed privy government surveyor in charge of all building activities in Prussia. Of great value to his country was the regulating of the course of the rivers Oder, Warthe, Weichsel, and Niemen, as

was also the construction of the ports of Pillau, Swinemunde, and Memel. Eytelwein was a member of the Prussian council on buildings and of many learned societies. He wrote several technical handbooks on engineering subjects, and the more considerable work, "Praktische Anweisung zur Wasserbaukunst," becoming through his writings a recognized authority in his field. He was influential in establishing a standardized system of weights and measures throughout Prussia.

387. Obverse. *Head to left. Inner legend* JOHAN ALB: EYTELWEIN *Outer legend* DIE BAUMEISTER DES PREUSISCHEN STAATS · ZUR AMTS · JUBEL · FEIER AM 23 JULIUS 1829 *Signed on truncation* BRANDT F *Reverse. Female figure seated upon the abutment of a bridge, with a sail and a wheel in the background. 41 mm. Silver and bronze. [Joseph und Fellner 1035; Lehnert 48.] R.J.E. Collection.* PLATE 12

#### EMILIO DE FABRIS

Born 1808 in Florence; died there in 1883. He studied in the atelier of Gaetano Baccanis, and after having received the prize of the Pensionato di Roma continued his studies in Rome and Venice. Upon his return to Florence the Grand Duke of Tuscany became his patron. De Fabris designed the new façade of S. Maria del Fiore, shown on the medal mentioned below, as also the entrance hall and the tribuna Dantesca in the Laurentian library. He was made architect-in-chief of Santa Croce, and professor of architecture and perspective at the academy of Florence, later being appointed its president. He published treatises on architectural subjects.

388. Obverse. *Bust to right. EMILIO DE FABRIS ARCHITETTO Signed A. PASSAGLIA MOD. L. GIORGI INC. Reverse. Façade of Santa Maria del Fiore in Florence. Legend* FACCIATA DI S. MARIA DEL FIORE DI FIRENZE *In exergue* INCOMINCIATA L'ANNO 1876 | *Signed* L. GIORGI INC. 56 mm. *Silver. [Ratto Cat. Aug. 1914, 5385; Risorg. Ital. p. 261, 1752.] R.J.E. Collection.* PLATE 52

#### PAOLO FALCONIERI

The dates of his birth and death are not recorded, but he is said to have held the position of court chamberlain to the Grand Duke Cosimo III of Tuscany in the period between 1670 and 1702. Certain it is that the greater part of his work was accomplished towards the close of the seventeenth century. As an architect he is known in connection with designs for additions to the Pitti palace which were considered too costly to be utilized; also for alterations to the church of S. Antonio dei Portoghesi in Rome, and for work on the palazzo Pucci at Florence in 1700, accomplished in collaboration with other architects.

389. Obverse. *Bust to right. PAULUS. FALCONIERI. Reverse. The eagle of Jupiter with a thunderbolt, flying above Rome. A. PRO. DEL. MIO. GIOVE. Signed M S (Massimiliano Soldani-Benzi). 67 mm. Bronze cast. [Rolas 2647.] Description taken from this source.*
390. Obverse. *Bust to right with peruke. PAVLVS \* FALCONERIVS \* Signed M \* SOLDANVS \* F \* 1679 Reverse. Minerva protecting the arts. VBIQVE · EADEM Signed M \* SOLDANVS \* F \* 62 mm. Bronze cast. [Mazz. II, p. 189.] R.J.E. Collection.* PLATE 59

#### CHARLES VICTOR FAMIN

Born 1807 in Paris; date of death unrecorded. As the son of Auguste Pierre Famin, architect and writer, he enjoyed the advantages of an excellent education and of a fostering environment. At the École des Beaux-Arts in Paris, where his technical studies were pursued, he was the pupil of Vaudoyer, Labrousse, and Huyot. He received several prizes and awards, and in 1835 the grand prix de Rome, enabling him to travel and study in Italy. Soon after his return to France he was appointed architect to the government; thereafter he devoted himself so assiduously to the duties of this position that little time was left for private practice. Much of his life was spent at Chartres, in which city he wrote a monograph on the subject of its famous cathedral. In 1907 Famin celebrated his hundredth birthday, being then chairman of the commission on the grand prix, and dean of the École des Beaux-Arts.

391. Uniface. *Bust to right. CHARLES. VICTOR. FAMIN. Signed E. BLIN | 1909 265 mm. Bronze cast. R.J.E. Collection.* PLATE 46

## ANDRÉ FÉLIBIEN DES AVAUX

Born 1619 at Chartres; died 1696 in Paris. After his preliminary education, he went to Italy as private secretary to the French Ambassador, and while in Rome came in contact with Nicholas Poussin, whose influence led him to choose an artistic career. Upon his return to Paris, Félibien was appointed custodian of antiquities and historiographer of royal buildings to the court of France. Although no record of the structures erected by him has been found, it is known that he was an authority on building, and was one of the founders of the académie de l'architecture as well as its first secretary. Félibien published studies of noteworthy buildings, including the monastery of La Trappe and the château of Versailles. He wrote "Principes de l'architecture," "Les maisons royales des bords de la Loire," and many books on painting.

392. Obverse. *Bust to left, in a wreath.* \* ANDREAS \* FELIBIEN \* On a ribbon entwined in the wreath BENE FACERE ET DICERE VERA Reverse. *A coat of arms* \* HISTORIOGRAPHVS \* REGIVS \* In exergue \* 1695 \* 41 mm. Bronze. [Boudeau Fasc. 9, p. 225, 1864.] R.J.E. Collection. PLATE 49

## FERDINAND FELLNER

Born 1847 in Vienna. He was a pupil of his father, also Ferdinand Fellner, and in 1872 associated himself with his fellow student Hermann Helmer. Making a specialty of theatre construction, they designed and built a series of playhouses in Austria, Hungary, Germany, and Switzerland, among which may be mentioned the Stadttheater and Volkstheater in Vienna, the Volkstheater and Lustspieltheater in Budapest, the Metropoltheater in Berlin, the Deutsches Schauspielhaus in Hamburg, and another in Prague, theatres at Augsburg, Brunn, and Graz, and the opera house in Zurich. Outside of his specialty, Fellner built the Kaiserbad and the Sprudelkolonnade at Karlsbad, also an observatory and many private residences in Vienna. At Baden, in 1909, he built the Stadttheater which appears upon his medal described below.

393. Obverse. *Bust to left. Signed L. HUFER* Reverse. *The façade of the theatre in Baden. Below* \* DEM \* ERBAUER \* DES \* JUBILÄUMS \* | STADTTHEATERS \* K \* K \* OBERBAURAT | FERDINAND \* FELLNER | DIE \* LANDESFREIE \* STADT \* BADEN | \* 1908-1909 \* Below lyre between branches of laurel. Signed HUFER Edge. *Clover leaf bearing the letters B S W (Brüder Schneider, Wien)* 100 x 70 mm. Bronze. R.J.E. Collection. PLATE 44
394. Obverse. *Bust to left. In exergue* OBERBAURAT | FERDINAND | : FELLNER : Reverse. *View of the Volkstheater* BEGRÜNDER \* DES | DEUTSCHEN \* VOLKSTHEATERS | FÖRDERER \* DES \* SCHÖNEN | MEISTER \* DER \* BAUKUNST | ERRICHTETE \* ER \* VIELE \* DEN | MUSEN \* GEWIDMETE \* TEMPEL Signed JOSEF TAUTENHAYN 1916 At bottom a clover leaf and a device of a head, at the left of which 2 at the right A 70 x 44 mm. Silver. R.J.E. Collection. PLATE 44

## PIETRO FERABOSCO

Born about 1512 at Laino, near Como. There is no record of his activities after 1588, in which year he requested the Archduke Ernst to sanction his retirement. At the outset of his career he served for five years in Hungary as a soldier and a painter of war scenes, being occupied during the same period in decorating the palaces of Pressburg and Kaiser-Ebersdorf, as well as in building fortifications in Croatia. In 1556 he was made a knight in recognition of his engineering skill in the difficult problem of fortifying the Danube near Vienna. At the same time he was appointed architect to the Viennese court, and charged with the restoration of numerous castles throughout the Empire, among others Freudenstein, the Hofburg, and the marvellous Pragschloss. In this later period of his activity he devoted himself to architecture almost to the exclusion of painting and engineering, accomplishing important work on the Clarissenkloster, the Amalienburg, and other national edifices.

395. Obverse. *Bust to right with ruff.* PIETRO FERABOSCHO S(acrae) \* C(aesareæ) \* M(aiestatis) \* ARCHIT \* 1575 Signed AN AB (Antonio Abondio, the younger). Reverse. *An ox bearing a yoke. Above* VSQVE QVO 47 mm. Silver cast. [Hill p. 74, 56; Armand I, p. 271, 18.] R.J.E. Collection. PLATE 45

## FABIUS FERONIUS

396. Obverse. *Bust to right with peruke.* FABIUS FERONIVS BELLÆ VISTÆ MARCH : II Signed IOACH : FORTINI F. MDCC Reverse. *A building with a formal approach to same. Fame with a trumpet above, two female figures in the foreground.* \* OPERE PVLCRIOR \* 102 mm. Bronze. [Cubasch Cat. 1893, 2062.] Kaiser-Friedrich-Museum, Berlin. PLATE 45



## BARR FERREE

Born in Philadelphia about 1864; died 1924 at Demarest, N. J. Educated in the Philadelphia schools and at the University of Pennsylvania, where he graduated in 1884 with a degree in architecture, he early showed his interest in engineering, art, and architecture, and specialized in these subjects. He was well known as a frequent contributor on art topics to "Scribner's," "The Century," and other periodicals, and as the architectural editor of "The Engineering Magazine." Barr Ferree was a corresponding member of the Institute of British Architects, of the Société archéologique du Midi de la France, was at one time president of the department of architecture of the Brooklyn Institute of Fine Arts, and was active in the Architectural League of New York City. He was a member of the Sons of the Revolution, of the Huguenot Society of America, and was decorated chevalier of the Legion of Honor by the French government.

397. Uniface. *Bust to right.* BARR · FERREE *At left* MCM | XIII *Signed in monogram* J F (*John Flanagan*). 83 mm. Bronze cast. R. J. E. Collection.

PLATE 46

## CIRO FERRI

Born 1634 in Rome, and died there in 1689. He was a pupil and assistant of Pietro da Cortona, with whom he collaborated before entering upon an independent career as painter, etcher, and architect. After the death of Cortona, Ferri completed the cupola of S. Niccolò di Tolentino in Rome, and in Florence the ceiling of the hall of Apollo in the Pitti palace. He also designed three altars, one for S. Sebastiano, one for S. Giovanni di Fiorentino, and one for the Chiesa Nuova. He drew cartoons for the Vatican, painted miniatures and breviaries, and made designs for theses and book-titles.

398. Obverse. *Bust to right wearing robe.* CYRVS · FERRVS · PICT · ET · ARCHIT *Below* ÆTATIS. 46. 1680 Reverse. *Two female figures with the attributes of painting and architecture* IN · VTRAQVE CYRVS · *Signed* M · SOLDANVS · F 65 mm. Bronze cast. [*Rolans du Rosey 2655.*] R. J. E. Collection.

PLATE 78

NOTE: The date on the medal is given as 1600.

## HEINRICH VON FERSTEL

Born 1828 at Vienna, where he died in 1883. His education was obtained at the Polytechnicum and at the university of his native city, being supplemented by travel in Germany and study at Munich. Upon his return to Vienna he entered the atelier of his uncle, the architect Stache, whom he assisted in building the Barbarakapelle of the Stephansdom. Later von Ferstel was called to erect Schloss Turmitz at Teplitz. Having received a grant from the emperor, he went to Italy for a year of travel, but while at Naples was recalled by the news of having won the first prize in competition for the proposed Votivkirche in Vienna. This great edifice, generally known as the Salvatorkirche, is depicted on the medal described below; though begun in 1856 it was not dedicated until 1879. During this period von Ferstel, while devoting much time to the church, also led a life of ceaseless activity in other work, erecting many private and public buildings. Among the most important of these may be mentioned the large main hall of the university, and an imposing custom-house, in both of which there is an unusual blending of renaissance and gothic. He was a member of many societies in Austria and abroad, and a frequent contributor to architectural publications.

399. Obverse. *Heads jugate to left, branches of laurel below.* FERDIN · MAXIM · ARCH · AVSTR · AVCTOR \* CAROL · LVD · ARCH · AVSTR · COMPLETOR \* *Signed on truncation* C · RADNITZKY Reverse. *Façade of the church of the Savior.* ECCLESIA · IN · HONOREM · DIVI · SALVATORIS ET · IN · MEMORIAM · IMPERATORIS · SALVATI | AEDIFICATA · AERE · QUOD · SVA · SPONTE GRATI · AVSTRIAE · POPVLI · CONTVLERE *In exergue* OPVS · HENRICI · FERSTEL · VIENNENSIS | XXIV · APRILIS | MDCCCLVI-MDCCCLXXXIX 79 mm. Bronze silvered. R. J. E. Collection.

PLATE 52

## FRIGYES FESZL

Born 1821 in Budapest, where he died in 1884. The son of a stonecutter, from whom he received his early instruction, Feszl studied drawing and design in his native city, going later to Vienna and thence to Munich, where he became a pupil at the Bauakademie and under Gaertner. He travelled extensively in Germany, studied in Paris, and in 1848 was invited to return to Vienna for construction work on the Westbahn. Feszl's most important architectural accomplishment is located in Budapest. There he erected the Hotel London, a church and cloister for the monks of the Capuchin order,



also the famous house of glass, and headquarters for the Danube Steamship Company. Among his later works may be mentioned an addition to the buildings on the Krönungshügel, and a monument in memory of Frau Zichy in the large Reformed church of Budapest.

400. Uniface. *Head to right with hat.* FESZL FRIGYES *Signed in monogram F O B (F. Ö. Beck).* 69 mm. Bronze cast. R.J.E. Collection. PLATE 107

#### ADOLF FEULNER

Born in 1884 at Schwabhausen in Bavaria. His preliminary education was followed by a comprehensive course of study in Munich at the Technische Hochschule and at the university. Feulner has devoted much time to research concerning the mediæval architects and architecture of Bavaria, and has published numerous books and treatises on the subject. Among these may be mentioned: "Kunstdenkmäler von Bayern," "Die Klosterkirche in Wiblingen," "Das Residenz-museum in München," and "Bayrisches Roccoco." He also prepared a literary and artistic guide-book to Old Munich, published in German and in French.

401. Uniface. *Head to right.* DR · ADOLF FEULNER IM JAHRE MDCCCXXIII \* *Signed R P. (Rudolf Pauschinger).* Edge. C. POELLATH SCHROBENHAUSEN 76 mm. Bronze cast. R.J.E. Collection. PLATE 44

#### FRANCESCO FILARETE

Born in 1418, there being no authentic record as to the place of his birth, though it is known that he died at Florence in 1505, and that the greater part of his life was spent in that city. Poet as well as architect, he was also the public herald of Florence, to which office the figure of Mercury on the medal described below makes allusion. Little appears to be definitely known concerning the architectural activity of Francesco Filarete, the first reference being dated 1471, when he was over fifty years of age; somewhat later, mention is found of his drawings for the façade of the church of S. Maria del Fiore, now more generally known as the duomo of Florence. Filarete, on being consulted, used his official influence in favor of the erection of Michelangelo's now famous colossal statue of David, which was placed in the Accademia at Florence, where it has since remained.

402. Obverse. *Bust to left with cap.* FRANCISCVS (sic) PHILARITEHS Reverse. *Infant Mercury with caduceus.* DE HONOREM \* ET SALVTEM 49 mm. Bronze cast. [Armand II, p. 77, 18; III, p. 171 c; III, p. 185 m; Hill p. 40, 15.] Bibliothèque Nationale, Paris. PLATE 91

#### CESARE FIORI

Born 1637 in Milan, and died there in 1702. He studied art under Carlo del Cane and architecture under Pietro Paolo Caravaggio. His best work as artist was accomplished in his native city, where paintings from his brush are to be found in several churches, notably in that of S. Francesco. The name of Fiori is associated principally with decorations for chapels, triumphal arches, and funerals, but he also designed a beautiful black marble tabernacle for the church of S. Gaudenzio at Novara, as mentioned by Bartoli.

403. Obverse. *Bust to right with long hair.* CÆSAR \* DE FLORIBVS \* *Signed I M P* Reverse. *Standing female figure with attributes of architecture and painting on a tablet held by a genius.* FLOREBAT VTRAQVE. 75 mm. Kaiser-Friedrich-Museum, Berlin. PLATE 45

#### THEODOR FISCHER

Born in 1862 at Schweinfurth a/Main. Fischer studied under Tiersch and Wallot at Munich, where he established himself as an architect. There he designed the police headquarters, three important bridges, several schools, and many private residences. He drew the plans for other schools also in Sondershausen and in the Tyrol, for museums in Kassel and Wiesbaden, the city theatre at Heilbronn, university buildings at Jena, and for numerous churches, notably that of the Redeemer at Stuttgart. Fischer has been professor of architecture for many years and has published lectures on the construction of municipal buildings. The medal struck in his honor, and described on next page, represents a giant building a city, being symbolic of his specialization in urban architecture. He received an honorary doctorate from Jena, and has been elected to membership in the Academies of Munich, Dresden, Berlin, and Vienna.

404. Obverse. *Bust to left.* · PROFESSOR · THEODOR · FISCHER · MÜNCHEN \* Signed D— (Max Dasio). *Rim beaded.* Reverse. *A colossal stooping figure in the act of building a town.* STÄDTE BAVER · Signed in exergue M. DASIO. PICT. MCMVIII *A conventionalized wreath around the rim.* 67 mm. Bronze cast. R.J.E. Collection. PLATE 48

405. Uniface. *Bust to right.* THEODOR | FISCHER Signed DAUTERT 101 x 92 mm. Bronze cast. R.J.E. Collection. PLATE 48

### KAMILL FITTLER

Born 1835 at Tata near Komorn in Hungary; died 1910 in Budapest. He studied at the Polytechnicum in Zurich, later in Vienna and at the École des Beaux-Arts in Paris. In Budapest he collaborated in the erection of the academy of music and supervised the building of the new museum of industrial arts designed by Lechner. Later he was appointed custodian and librarian of that museum, and was appointed government architect in 1900. Fittler edited the Hungarian magazine devoted to the development of industrial arts and was a frequent contributor to other periodicals. He was a member of the academy of sciences in Budapest and of the Hungarian commission on monuments.

406. Obverse. *Head to left.* Below FITTLER KAMILL | 1853-1910 Signed BERÁN | LAJOS Reverse. *Above and below a border ornament.* Inscription FITTLER KAMILL | EMLÉKÉRE ADJA | A | MAGYAR | MÉRNÖK ÉS ÉPÍTÉS | EGYLET *On a rectangular tablet left blank for inscription, the word KIÉRDEMELTE: (incised).* Edge. *A clover leaf bearing the letters B S W (Brüder Schneider, Wien.)* 81 x 50 mm. Bronze. R.J.E. Collection. PLATE 44

NOTE: Medal of award of the Society of Hungarian Architects and Builders.

### HERMES FLAVIUS DE BONIS PATAVINUS

There appears to be no authentic record as to the place and date of his birth and death. It is, however, known that Hermes Flavius, an ecclesiastic and architect of the fifteenth century, was attached to the court of Cardinal Francisco Gonzaga, and that upon the death of this prelate in 1483 Flavius passed into the service of Bishop Luigi Gonzaga, with whom he remained for twenty years. During this period he held the position of architect and supervisor for the Bishop's palace at Ostiana, building a chapel at Mantua, as well as other churches and castles throughout Italy. He was a medalist, painter, and sculptor as well as engineer and architect.

407. Obverse. *Head of Alexander to left.* ALEXANDER · ETRVSCVS \* ADOLESCENTIAE \* PRINCEPS \* Reverse. *Pegasus, in a closed wreath of laurel with cupid and swan upon his back.* HERMES \* FLAVIVS \* APOLLINI \* SVO \* CONSECRAVIT \* 121 mm. [Armand I, p. 120; Robinson p. 27, 59.] Bibliothèque Nationale, Paris. PLATE 28

### BANISTER FLETCHER

Born in 1833, and died 1899 in London. He was privately educated and at the age of twenty began to practise at Newcastle-on-Tyne, building numerous wharves and warehouses. In 1870 he moved to London, where he erected schools, chapels, factories, and model dwellings, also serving as consulting architect on many municipal and national commissions. Appointed professor at King's College, he fitted up, largely at his own expense, a reference museum for architecture and construction, donating his own large private collection of photographs of the principal buildings of the world. Fletcher was made a Fellow of the Royal Institute in 1876 and later a member of Parliament. His best-known book is a biography of Palladio, but he also wrote "Dilapidations," "Compensations," "Arbitrations," "Quantities," "Light and Air," and in collaboration with one of his sons, a "History of Architecture."

408. Obverse. *Bust to left.* PROF. BANISTER FLETCHER F · R · I · B · A · IN MEMORIAM Signed NESFIELD FORSYTH Reverse. *A wreath of laurel, and a wide band, enclosing space left blank for inscription.* 63 mm. Bronze. [Contemp. Medals 1910, p. 96, 1.] R.J.E. Collection. PLATE 47

### EMIL VON FÖRSTER

Born 1838 in Vienna, where he died in 1909. The son of an architect, Ludwig von Förster, he studied with his father and at the academy in Berlin, later going to Italy to complete his professional education. Upon his return to Vienna, where the greater part of his life was spent, von Förster erected the residence of Baron Wertheim, this being followed

by the original Ring theatre which was afterwards destroyed by fire. He also designed the Maximilianhof and several bank buildings, and made important additions to the Hofburg. Outside of Vienna he built a series of hotels, including those at Meran, Marienbad, Bukarest, and Gries-bei-Bozen.

409. Obverse. *Bust to left.* 18 · OKT · | 1908 · Below K · K · MINISTERIALRAT | EMIL · RITTER VON · FÖRSTER | ARCHITEKT · Z · V · Signed JOS. TAUTENHAYN JUN. Reverse. IHREM · VEREHRTEM | MITGLIEDE · ZV · SEINEM | 70 · GEBVRTSTAGE | DIE | ZENTRALVEREINIGUNG | DER · ARCHITEKTEN · DER | IM · REICHSRATE · VERTRE = | TENEN · KÖNIGREICHE | VND · LÄNDER 70 x 57 mm. Bronze. R.J.E. Collection. PLATE 61

## GIOVANNI BATTISTA FOGGINI

Born 1652 at Florence, and died there in 1725. He was a pupil of Ercole Ferrata, and became a successful architect and sculptor. Foggini designed the palace Viviani della Robbia, the grand staircase of the palace Medici-Riccardi, and the alterations to the church of S. Annunziata. Outside of Florence, he built the convent church at Pescia, a façade at Pistoia, and the altar in the sacramental chapel of St. Peter's. Among works executed by him as a sculptor are reliefs in the church of the Carmine, a bust in the church of SS. Apostoli, and a statue of Cardinal Leopoldo Medici in the Uffizi gallery, all in Florence.

410. Obverse. *Bust to right with peruke.* IOAN · BAPT · FOGGINI · SCVLPT · ET · ARCH · FLOR Reverse. *Two standing figures with globe, triangle, and plumb-line* ARTI · CVILIBET · Signed in exergue A · SELVIVS · 89 mm. Bronze. British Museum. PLATE 45

## DOMENICO FONTANA

Born 1543 at Melide on the lake of Lugano; died 1607 in Naples. Under the patronage of Pope Sixtus V, he designed the papal palace on the Quirinal, a new library for the Vatican, the broad stairway leading to the church of S. Trinità dei Monti, and four mural fountains on the Via Quirinale, also restoring the ancient columns of Trajan and Marcus Aurelius. While attached to the suite of Cardinal Peretti, Fontana built a villa for this prelate; he also erected the palazzo Montalto, the chapel in the basilica of S. Maria Maggiore, a hospital at Trastevere, and the royal palace in Naples—this last a notable architectural achievement. His ability as engineer was shown in transporting to the piazza facing St. Peter's the great obelisk originally erected at Heliopolis in 1740 B.C., it having been taken to Rome and placed in the circus Maximus by Constantius. Several of the medals described below commemorate this triumph of engineering skill. Fontana was a member of the Academy of S. Luca.

411. Obverse. *Bust to right with ruff.* DOMINICVS · FONTANA AMELINO · NOVOCOMEN · AGRI \* Signed on truncation M Reverse. *An obelisk in centre.* Inscription · CÆSARIS · | · OBELISCVM · | · MIRÆ · MAGNIT · | · ASPORTAVIT · AT | QVE · IN · · FOR · DE · | · PETRI · FELICI · | · TER · EREXI? · AN · | · DMDLXXXVI · Rim beaded on obverse and reverse. 39 mm. Bronze. [Armand I, p. 293, 1; Hill p. 79, 63; Löbbecke 104.] Schweizer Landesmuseum, Zurich. PLATE 49

412. Obverse. *Same as No. 411.* Reverse. *An obelisk in centre.* Inscription · CESARIS · | · OBELISCVM · | · MIRE · MAGNIT · | · ASPORTAVIT · AT | · QVE · IN · · FOR · DE · | · PETRI · FELICI · | · TER · EREXI · AN · | · DMDLXXXVI Rim beaded on obverse and reverse. 39 mm. Bronze. [Lanna 254.] R.J.E. Collection. PLATE 49

NOTE: Attention is directed to the spelling of CESARIS and MIRE, also to the omission of the ? in EREXI? Compare No. 411.

413. Obverse. *Bust to right with ruff.* DOMINIC · FONTANA CIV · RO · COM · PALAT · ET EQ · AVR: Reverse. *Four obelisks, a five-pointed star in the centre* \* IVSSV · SIXTI \* PON \* OT \* MAXI \* EREXIT \* 1589 Rim beaded on obverse and reverse. 39 mm. Bronze. [Armand II, 263, 6.] R.J.E. Collection. PLATE 49

414. Obverse. *Similar to No. 413 (lettering heavier).* Reverse. *Four obelisks, a period in the centre* IVSSV SIXTI · V · PON · O · M · EREXIT · In exergue 1589 Rim beaded on obverse and reverse. 40 mm. Bronze. [Missing in Armand.] R.J.E. Collection. PLATE 49

415. Obverse. *Similar to No. 413 (lettering heavier).* Reverse. *Plan of a fort and harbor; below* POR NEAPOL Legend PHILIPPI · II · REGIS: ARCHITECTVS: MDXCVIII · Rim beaded on obverse and reverse. 39 mm. Bronze. [Archiv. Med. & Plak., II, 1920-21—article entitled "Not in Armand," p. 19, 170.] Kaiser-Friedrich-Museum, Berlin. PLATE 49



416. Obverse. *Bust to right with ruff.* · DOMINIC · FONTANA CIV · RO · COM · PALAT · ET EQ · AVR · (*The legend is the same as on No. 413 but the position of the lettering is entirely different.*) Reverse. *An obelisk in centre. Inscription* IVSSV | XYSTI | QVINT | PONT · | OPT · | MAX · *Legend* EX · NER · CIR · TRANSTVLIT · ET · EREXIT · *Below* 1586 *Rim beaded on obverse and reverse.* 40 mm. Bronze. [*Armand II*, p. 263, 7; *Hill* p. 79, 64; *Metzler 41.*] R.J.E. Collection. PLATE 49

NOTE: In the R.J.E. Collection there are a number of early cast copies of this medal, all varying slightly.

417. Obverse. *Bust to right with ruff.* DOMINIQUE FONTANA · ARCHITECTE · MDXLIII-MDCVII Signed A. JACCARD Reverse. *A cartouche with the inscription* SOCIÉTÉ SVISSE | DE NVISMATIQVE | LOCARNO | 1913 *Rim beaded on obverse and reverse.* 27 mm. Silver, bronze, and aluminum. R.J.E. Collection. PLATE 49

NOTE: In the R.J.E. Collection there is another specimen of this medal in bronze, with reverse entirely blank.

### FRANCESCO CARLO FONTANA

Born at Bruciato near Como in 1634; died 1714 in Rome. A pupil of Bernini and following him as an exponent of the baroque style, Carlo Fontana received from three popes, Innocent XI, Innocent XII and Clement XI, important architectural commissions. His works in Rome include the palazzi Torlonia, Bolognetti, and Bigazzini, the church of S. Nicolo di Lorenesi, a chapel in S. Maria del Popolo, the hospital of S. Michele, the theatre of Apollo, the library of Minerva, and a mausoleum for Christina of Sweden. Outside of Rome may be mentioned plans for the villa Visconti at Frascati, for the church at Montefrasconi, and for the restoration of the famous monastery at Fulda in Germany, founded by St. Boniface in the eighth century.

418. Obverse. *Bust to left in cloak.* EQVES CAROLVS FONTANA ETATIS (sic) SVE A XXXXIII Signed on truncation G. A. L. (*Giovanni Andrea Laurenzano*) Reverse. *Female figure with compass in one hand and a drawing in the other; at her feet the attributes of painting, sculpture, and architecture.* Legend SVPEREMIN ET OMNES 72 mm. Bronze cast. [*Mazz. II*, p. 225.] R.J.E. Collection. PLATE 78

### GASPARE FOSSATI

Born 1809 at Morcote in the canton of Tessin; died there in 1889. Scion of a highly distinguished Milanese family, Fossati nevertheless passed his youth in Venice, where his preparatory education was obtained. Later he returned to Milan for advanced work in architecture, winning many honors which included the gold prize offered for the best design of a hall of records suitable for a capital city. In the early part of his career, Fossati's profession took him to various cities of Italy, notably Rome and Naples, later calling him abroad to erect the residence of the Russian ambassador at Constantinople. His success in this undertaking was so marked that he was soon commissioned by the Ottoman government to construct several public buildings. In some of these he collaborated with his brother Giuseppe, but the most famous of all stands to his credit alone. The beautiful mosque of St. Sophia was falling into ruins when that progressive ruler, Abd-ul Mejid, entrusted its restoration to Fossati, who completed the work in 1848; the medals described below show views of the building. Also at Constantinople, Fossati built a military hospital and the main hall of the university. A superb volume of drawings in color dealing with the restoration of St. Sophia has been published. Fossati received many honors and rewards from the Turkish government, and favorable comment upon his work from many European critics.

419. Obverse. *Interior of St. Sophia in Constantinople. In exergue* STE SOPHIE A CONSTANTINOPLE | BATIE PAR L'EMPEREUR JUSTINIEN 532-537 | CONVERTIE EN MOSQUÉE 1453 | RESTAURÉE SOUS LE RÈGNE DU SULTAN | ABDUL MEDJID 1847-1849 | PAR G. FOSSATI. Reverse. *Another view of the interior. Signed in exergue* J. WIENER F. BRUXELLES 60 mm. Bronze. [*Rev. Belge 1883*, p. 40, 39.] R.J.E. Collection. PLATE 60

NOTE: One of a series of medals representing monumental buildings of Europe and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

420. Obverse. *Perspective view of St. Sophia in Constantinople* FOSSATI REST. Reverse. *The firman of the Sultan in a wreath of ivy.* 44 mm. [*Risorg. Ital.* p. 285, 97.] *Description taken from this source.*



## LÉON FOURDIN

Born 1865 at Ath in Hainaut. He studied at the academy of his native town and later in the atelier Janlet in Brussels. He has built numerous schools, hotels, business houses, residences, and factories, the majority of these being at Ath or in its environs. Official architect of the commune, and director of the industrial and business school at Ath, Fourdin has also been active on the committee for the improvement of technical education in the Province of Hainaut and has served as president of the association sponsoring the local branch of "La Maison Ouvrière."

421. Uniface. *Bust to left.* L. FOURDIN *At right a compass, triangle, and plumb-line.* Signed P. BRAECKE 1921 365 mm.  
Bronze cast. R.J.E. Collection. PLATE 47

## FRANCIS FOWKE

Born 1823 at Belfast; died 1865 in London. He was educated at Dungannon college, and from the outset interested himself in monumental buildings such as picture galleries, museums, libraries, and exposition halls. Fowke built the picture gallery at South Kensington, the first one to be illuminated by top lights; also in London, the Vernon and Turner galleries; and in Edinburgh, a large museum. At Aldershot he designed the Officers' library, having been commissioned by the Prince Consort, the donor of that building. Fowke planned for the international exhibition of 1862 the buildings which have been commemorated on the medals mentioned below. At the time of his death he was engaged upon the Victoria and Albert museum in South Kensington.

422. Obverse. *View of the exhibition building.* THE BUILDING FOR THE INTERNATIONAL EXHIBITION (SOUTH FRONT VIEW) | OPENED MAY 1<sup>ST</sup> | 1862 *In exergue* COVERS A SPACE OF 26 ACRES, LENGTH 1200 FT | WIDTH 700 FT, HEIGHT 100 FT, NAVE 85 FT WIDE | THE BUILDING IS OF BRICK, THE DOMES | ARE OF IRON AND GLASS, HEIGHT 250 FT | AND 160 FT DIAM: AT BASE | (THE LARGEST DOMES EVER ERECTED) | COST £300,000 | — Signed G. DOWLER BIRM.: Reverse. *Allegorical group, Britannia in centre with the symbols of industry and peace.* Signed DOWLER BIRM.: Rim milled on obverse and reverse. 74 mm. White metal. R.J.E. Collection. PLATE 50
423. Obverse. *Bust of Queen Victoria to left.* HER MOST GRACIOUS MAJESTY VICTORIA QUEEN OF GREAT BRITAIN. Reverse. *Same as No. 422.* 74 mm. White metal. [Birm. Med., p. 7.] Description taken from this source.
424. Obverse. *Crowned bust of the queen to left.* H. M. G. MAJESTY QUEEN VICTORIA. Signed OTTLEY BIRM.: Rim beaded. Reverse. *View of the exhibition building; above it, a flying angel. Above* THE INTERNATIONAL EXHIBITION OF | 1862. *Below* \* OPENED 1<sup>ST</sup> MAY 1862 \* | DESIGNED BY | CAPTAIN FOWKE R. E. | ERECTED BY | MESS<sup>RS</sup> KELK AND LUCAS Signed OTTLEY BIRM. 53 mm. White metal. [Risorg. Ital. p. 180, 1162.] R.J.E. Collection. PLATE 50
425. Obverse. *Same as No. 424.* Reverse. *Similar to No. 422.* 53 mm. White metal. [Birm. Med. p. 12a.] Description taken from this source.
426. Obverse. *Similar to reverse of No. 424 but with inscription* THE INTERNATIONAL EXHIBITION | IN THE 25<sup>TH</sup> YEAR OF THE REIGN OF | QUEEN VICTORIA. | *In exergue* OPENED 1<sup>ST</sup> MAY 1862. | DESIGNED BY | CAPTAIN FOWKE R. E. | — | ERECTED BY | MESS<sup>RS</sup> KELK AND LUCAS. Signed OTTLEY BIRM. Reverse. *Similar to reverse of No. 746 (Paxton).* 41 mm. White metal. R.J.E. Collection.
427. Obverse. *Similar to No. 422 but smaller.* Reverse. *Same as obverse of No. 772 (Paxton).* 52 mm. White metal. R.J.E. Collection.
428. Obverse. *The exhibition building. Above* INTERNATIONAL EXHIBITION *Below* WEST FRONT *In exergue* OPENED MAY 1<sup>ST</sup> | MDCCCLXII Reverse. *Two figures, one with the British flag, the other with a flag inscribed* EUROPE | ASIA | AFRICA | AMERICA | AUSTRALASIA Signed PINCHES LONDON 42 mm. White metal. R.J.E. Collection. PLATE 50
429. Obverse. *View of the exhibition building.* THE INTERNATIONAL EXHIBITION BUILDING. | (WEST FRONT VIEW) | OPENED MAY 1<sup>ST</sup> | 1862 *In exergue* LENGTH 1200 FT, WIDTH 700 FT, | HEIGHT 100 FT, | NAVE 85 FT WIDE, | HEIGHT OF DOMES 250 FT, | DIAM<sup>TS</sup> AT BASE 160 FT, | COST £300'000. Signed G. DOWLER BIRM. Reverse. *The date 1862 on a band encircling the globe, in a closed laurel wreath. Above* TO COMMEMORATE | THE EXHIBITION *Below* OF THE ARTS AND INDUSTRY | OF ALL NATIONS *Palm branch at sides.* 36 mm. White metal. R.J.E. Collection. PLATE 50

430. Obverse. *View of the exhibition building.* THE EXHIBITION BUILDING | (WEST FRONT VIEW) | OPENED MAY 1 | 1862 *In exergue* LENGTH 1200 F: WIDTH 700 F: HEIGHT 100 F: NAVE 85 F: WIDE: | COST £300'000 Reverse. *Similar to No. 429. 26 mm. White metal. R.J.E. Collection.* PLATE 50
431. Obverse. *Head to left.* H.M.G.M. QUEEN VICTORIA *in a circle of beads.* Reverse. *View of the exhibition building.* THE EXHIBITION BUILDING | OPENED MAY 1 | 1862 *In exergue* LENGTH 1200 F: WIDTH 700 F: HEIGHT 100 F: NAVE 85 F: WIDE: | COST £300'000. *Edge milled. Rim beaded on obverse and reverse. 23 mm. Brass. R.J.E. Collection.* PLATE 50
432. Obverse. *View of the exhibition building.* THE INTERNATIONAL | EXHIBITION *In exergue* AT KENSINGTON | OPENED 1. MAY | 1862. | SOUTH FRONT VIEW *Signed G. DOWLER* Reverse. THE INTERNATIONAL | EXHIBITION | 1862 | COVERS A SPACE OF | 26 ACRES. LENGTH 1200 FT | WIDTH 700 FT HEIGHT 100 FT | NAVE 85 FT WIDE. | HEIGHT OF DOMES 250 FT | AND 100 FT DIAM: AT BASE | DESIGNED BY | CAPT. FOWKE R. E | CONTRACTORS MESSRS KELK & LUCAS 38 mm. *White metal. R.J.E. Collection.* PLATE 50
433. Obverse. *Head of Queen Victoria to left.* VICTORIA QUEEN OF ENGLAND *Signed A. BOVY.* Reverse. *View of the exhibition building.* *In exergue* UNIVERSAL EXHIBITION | OF LONDON | 1862 | MASSONNET EDITOR. 50 mm. *White metal. R.J.E. Collection.* PLATE 50
434. Obverse and reverse. *Similar to No. 433 except that the legend and inscription are in French instead of English. 50 mm. White metal. [Birm. Med. p. 174.] Description taken from this source.*
435. Obverse. *Head of Prince Albert to left.* TO THE COMMEMORATION OF HIS LATE R. H. THE PRINCE CONSORT ALBERT *Signed SCHNITZPAHN F. Rim beaded.* Reverse. *Interior view of the exhibition building.* *In exergue* INTERNATIONAL EXHIBITION | 1862. | STAMPED IN THE | BUILDING. *At sides* BY H. UHLHORN OF GREVENBROICH | PRUSSIA *Signed J. WIENER. 41 mm. Bronze. [Rev. Belge 1883, p. 138, 222; Weber p. 72, 207.] British Museum.* PLATE 50
- NOTE: Moyaux 1910 Supplement, Nos. 62 and 63, erroneously mentions the reverses of Nos. 435 and 436 as referring to the Thames tunnel. They actually show the interior of the exposition building.
436. Obverse. *View of the exhibition building.* INTERNATIONAL EXHIBITION 1862 *In exergue* STAMPED IN THE BUILDING | BY H. UHLHORN | OF GREVENBROICH. | PRUSSIA. *Signed J. WIENER* Reverse. *Similar to No. 435 except that there is no inscription. Signed J. WIENER 41 mm. Bronze. [Missing in this combination in Rev. Belge 1883.] R.J.E. Collection.* PLATE 50
- NOTE: "Revue Belge" p. 137, No. 221, mentions a medal with obverse of No. 435 and with reverse same as obverse of No. 436.

## FRIEDRICH VON GAERTNER

Born 1792 at Coblenz; died 1847 in Munich. After study under his father he supplemented his education by extensive travel. For a considerable period he devoted his time to the fabrication of stained glass and fine porcelain, and to the development of this industry. Not until 1825 did von Gaertner execute his first architectural work of importance, the Ludwigskirche, but from that date buildings erected by him followed in rapid succession. Among these may be mentioned the Bavarian library, the hall of archives, an asylum for the blind, a school for girls, the Wittelsbach palace, the Siegesthor, and the Queen's villa; also the cathedral at Regensburg and a church at Kissingen. He was chief councillor of buildings and director of the academy at Munich; that city, in appreciation of his services, named a square in his honor and erected therein a monument.

437. Uniface. *Head to right.* F. GAERTNER MVENCHEN. MDCCCXXXVI. *Signed on truncation F. WOLTRECK (all lettering incised). 196 mm. Bronze cast. [Beierlein IV, 31; Hauser p. 72, 237.] Staatliche Münzsammlung, Munich.* PLATE 56

## ALESSANDRO GALILEI

Born 1691; died 1737, probably at Florence. After the study of mathematics, engineering, and building, he was invited to accompany an Italian nobleman on a journey to England, in which country he remained for seven years. Recalled to Italy by the grand duke Cosimo III, Galilei was appointed supervisor of the royal buildings of Tuscany. His ability,

however, revealed itself fully in Rome, whither he was called by order of Pope Clement XII, there executing three important architectural monuments: the façade of S. Giovanni dei Fiorentini, that of S. Giovanni Laterano and the Corsini chapel; the two last named being shown on the medals described below. The design drawn by Michelangelo for the chapel of S. Giovanni having been lost, it was proposed to adapt his plan for S. Lorenzo to the first-named edifice, but this project was rejected and Galilei was commissioned to build the façade in harmony with his own ideas. In this as in that of the Laterano, his execution is rich in design and beautiful in ornamental detail, though the Italian critic Milizia states that Galilei's work on the Corsini chapel is considered to do him greater credit as an architect.

438. Obverse. *Bust of Clement XII to right in papal vestments and mitre.* CLEMENS · XII · PONT · MAX · AN · III Signed on truncation OTTO HAMERANI · F · Reverse. *Portico of St. John Lateran with inscription on frieze.* CLEM · XII · P · M · AN · IIII CHRISTO · SALVATORI ET · SS · JOAN · BAPT · ET · EV · Legend ADORATE · DOMINVM · IN · ATRIO · SANCTO · EIVS In exergue, the plan of the portico, inscribed LATERAN · BASIL · PORTICVS Below MDCCXXXIII On rim ALEX · GALILEVS · ARCH · INV · Signed · O · H · (Ottone Hamerani). 71 mm. Bronze. [Mazio 441.] R.J.E. Collection. PLATE 53
439. Obverse. *Same as No. 438.* Reverse. *Transverse section of the Corsini Chapel in St. John Lateran.* SACELLO · IN · LATERANEN · BASIL S · ANDRE·E · CORSINIO · AEDIFICATO On the exergual line ALEXANDER · GALILEVS · INVENT · In exergue A · S · CIOICCCXXXIII Below, a she-wolf and the letters O H (Ottone Hamerani). 71 mm. Silver. [Mazio 442; Vaccari Cat. 1925, 1283.] R.J.E. Collection. PLATE 53
440. Obverse. *Bust of Clement XII in papal vestments.* CLEMENS. XII. PONT. MAX. Below 1732. Reverse. *Legend* ANNO. SALUTIS. MDCCXXXII. PONT. SUI. ANNO. II. *Inscription* PRIMO. IMPOSITO. LAPIDE. XV. CAL. JUNI. SACELLUM. IN. HONOREM. S. ANDRE·E. CORSINI. IN. LATERAN. BASIL. CONSTRU-  
TUM. 42 mm. [Mazio 436.] Description taken from this source.

#### BERNARDINO GALLIARI

Born about 1707 in the Piedmont district; died about 1794. His early education was followed by study under Crossato and Tessera in Milan, where he developed himself as painter, as scenic artist, and, according to Zani, as architect. There Galliari collaborated with other artists in the interior decoration of several churches, then went to Olmutz upon the invitation of Joseph II for work on a military theatre in honor of Frederick the Great. Returning to Italy he was active for a time at Turin, and went from there to Berlin, where he became popular and amassed great wealth. He caused the unfinished church of St. Hedwig to be decorated at his own expense, whereupon Frederick the Great ordered the medal mentioned below to be struck in recognition of Galliari's generosity.

441. Obverse. *The three Graces bearing a portrait-medallion of Galliari. The church of St. Hedwig in the background.* In exergue RELIGIO · PROMOVET · | ARTES · Reverse. B · GALLIARI · | PEDEM · AB · ANDURNO · | QUI SUO · AERE · OPIFICIO · | CATHOLICUM · S · HEDWIG · TEMP · | BEROLINI · | DECORAVIT · | ET PER-  
FECIT · | A · MDCLXXIII · 41 mm. Bronze. [Ampach 9527 and 11884.] R.J.E. Collection. PLATE 55

#### JEAN LOUIS CHARLES GARNIER

Born 1825 in Paris, where he died in 1898. He attended the École des Beaux-Arts, received the prix de Rome, and went to Italy, Greece, and Turkey for further study. On his return to Paris, Garnier won first prize in competition for the Paris opera house, his most notable work. This building and its ground plan are shown on the medal described below. He designed the theatre and casino at Monte Carlo, an observatory near Nice, schools and churches at Bordighera, as well as villas, churches, and monuments in Paris and its environs. At the Exposition Universelle in 1889, Garnier's exhibit of homes from the time of the lake-dwellers to the period of the Renaissance, received special mention. He was architect of the city of Paris, chevalier of the Legion of Honor, and a member of the French Institute as well as of many foreign societies. He was the recipient of a medal from Queen Victoria.

442. Uniface. *Head to right.* CHARLES GARNIER Signed on truncation J. THOMAS | ROME 1857. 150 mm. Bronze cast.

PLATE 51



443. Obverse. *The Paris opera house.* ACADÉMIE NATIONALE DE MUSIQUE *In exergue* INAUGURÉE LE 5 JANVIER 1875 *A lyre with crossed branches of laurel and palm.* CHARLES GARNIER ARCHITECTE *Signed* LAGRANGE Reverse. *First-floor plan of the building.* Above PLAN GÉNÉRAL DU 1<sup>ER</sup> ETAGE *At left* COMMENCÉ | EN 1861 | TERMINÉ | EN 1875 | PROFOND<sup>RS</sup> | DES | FONDATIONS | M. 12,96 *At right* POINT | LE PLUS | ÉLEVÉ | M. 66,40 | SURFACE | DU | MONUMENT | M. 11639,75 | SURFACE | DU TERRAIN | M. 17277,75 *Below a dimension scale marked M. 50* Edge. *Device of the French mint and* BRONZE. 75 mm. Bronze. [*Marx Med. Modernes, Plate 10, 9.*] R.J.E. Collection. PLATE 51

NOTE: This medal was exhibited at the Paris Salon, 1877.

444. Uniface. *Bust to right.* CHARLES · GARNIER · *At left* ÆTATIS | SVÆ | LXX | — *Signed on truncation* J. C. CHAPLAIN. 181 mm. Bronze cast. R.J.E. Collection. PLATE 51

445. Obverse. *Same as No. 444 except that signature on truncation is* J · C | CHAPLAIN Reverse. *Palm and roses.* Inscription A | CHARLES GARNIER | ARCHITECTE | MEMBRE · DE · L'INSTITUT | PRESIDENT | DE · LA · SOCIÉTÉ · CENTRALE | DES · ARCHITECTES · FRANÇAIS | EN · SOUVENIR | DE · SON · ÉLEVATION · A · LA · DIGNITÉ | DE · GRAND-OFFICIER | DE · LA · LEGION · D'HONNEUR | SES · CONFRÈRES | SES · ADMIRATEURS | 1895 98 mm. Bronze cast. [*Contemp. Medals 1910, p. 52, 7.*] *American Numismatic Society.* PLATE 51

446. Obverse. *Same as No. 445.* Reverse. *Same as No. 445.* 68 mm. Bronze. [*Gaz. Num. 1899, p. 83, 113.*] *Description taken from this source, which states that this medal is struck, not cast.*

#### GUSTAVE ADOLPHE GERHARDT

Born 1843 at Strasbourg; died 1917. His early education in Alsace was followed by more advanced study in Paris at the École des Beaux-Arts, where he was a pupil of André. While there Gerhardt drew plans for the restoration of the Collège de France; also for the library and laboratory buildings of the school of medicine. He erected offices for the Pasteur Institute at Garches, a chemical laboratory at Montpellier, also university buildings at Poitiers and at Clermont-Ferrand. He held important positions, including those of government architect and professor of architecture. Decorated officer of the Legion of Honor, he was elected to membership in several societies of architecture and art.

447. Uniface. *Bust to right.* A. G A. GERHARDT ARCHITECTE HOMMAGE DE SES ELEVES *Signed* E BARRIAS | 1899 (*all lettering incised*). 195 mm. Bronze cast. R.J.E. Collection. PLATE 74

#### LORENZO Ghiberti

Born 1378 at Florence, where he died in 1455. Descendant of a notable Florentine family, he was an architect, sculptor, author, and worker in bronze. His architectural activities include several models for the dome of the cathedral in Florence and plans for additions to the church of S. Maria Novella; but his fame rests principally upon the marvellous bronze doors of the baptistry which were the work of a lifetime. Ghiberti belonged to many guilds, including that of the stonemasons, and was active in connection with reconstruction work on the cathedral of his native city. His treatises on the history and theory of art have been published in several volumes under the general title "Commentarii."

448. Obverse. *Bust to left.* LAVRENTIVS Ghiberti *Signed* NIC. CERBARA Reverse. *A wreath of laurel enclosing inscription* FORMIS | COELESTIBVS | TERRESTRIBVS | VIVIS DE MARMORE | ET AERE DVCTIS | — Edge. *A small head of Pallas in an oval.* 41 mm. Bronze. R.J.E. Collection. PLATE 46

NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.

#### COLOMAN GIERGL

Born 1863 in Budapest. His preliminary education in engineering and architecture was pursued in his native city, being followed by more advanced and specialized courses of study in Berlin. Upon his return to Budapest, Giergl entered into partnership with Floris Korb, in collaboration with whom all of his work has been accomplished. Together they erected



the palatial residences for the Archduke Josef and the Archduchess Clotilde of Coburg; also the new academy of music in Budapest and a building for the Pensionsfund, instituted by the house of Hapsburg. They constructed clinical laboratories for the universities of Klausenburg and Budapest, while among other important buildings designed by the firm should be mentioned the Klausenburg university library. Giergl has been decorated with the cross of the order of Franz Josef, and is a member of numerous architectural associations of Berlin, Vienna, and Budapest.

449. Uniface. *Bust to left with artist's cap.* COLOMANVS GIERGL. *Signed in monogram F Ö B (F. Ö. Beck).* 101 mm. Bronze cast. R.J.E. Collection. PLATE 74

#### ERNST FRIEDRICH GIESE

Born 1832 at Bautzen; died in 1903 at Charlottenburg. He began his studies under Nicolai at the Dresden academy of arts, continuing them by travel in Italy. Giese was professor at the Düsseldorf academy for twelve years and at the Polytechnicum in Dresden for twenty-three. In 1872 he entered into partnership with Paul Weidner. Together they built the Dresden central railroad station, to which reference is made on the medal; also in Dresden the city theatre, the art museum, the Martin Luther church, and many private residences; at Zittau the Oberlausnitzbank, and the Gewandhaus at Bautzen.

450. Obverse. *Railway station, Dresden.* Above PERSONEN-BAHNHOF | DRESDEN-ALTSTADT. In exergue ER-ÖFFNET 16. APRIL | 1898. Signed L. D. Reverse. AUSGEFÜHRT | IN DEN JAHREN | 1893 BIS 1898 | NACH D. ENTWÜRFEN | D. KÖNIGL. BAURÄTHE | GIESE UND WEIDNER | UNTER BAULEITUNG D. | KÖNIGL. BAUINSPECTOR | RÜDEN | UND ARCHITEKT | DÜRICHEN | DRESDEN. Rim beaded on obverse and reverse. 33 mm. White metal. R.J.E. Collection. PLATE 74

#### HERMANN GIESEL

Born 1847 at Bistritz in Siebenbürgen; died 1906 in Vienna. He studied architecture and painting under Gottfried Semper and at the academy in Bukarest. In 1871 Giesel established himself as an architect in Vienna, where his works include the votive altar for the crown prince Rudolf in the Josephi chapel of the Hofburg, a mortuary chapel at Rudna in Hungary, the mausoleum Serphioti at Galatz in Rumania, the Duke of Parma's castle at Schwarza, and various private residences in and near Vienna. He also planned the restoration of several medieval castles. Drawings by Giesel have been published in art periodicals of Austria and Hungary.

451. Uniface. *Bust to right. At left coat of arms and 1886 At right a compass and a scroll upon which H · GIESEL · Signed on truncation A. SCHARFF | 1886 134 mm. [von Loehr p. 22, 126.] Bundessammlung, Vienna.* PLATE 55

#### ÉMILE JACQUES GILBERT

Born 1793 in Paris, where he died in 1874. He studied under Barth at the École des Beaux-Arts and also in the atelier of Vignon, architect of the Madeleine, receiving the grand prix in 1822. Gilbert studied in Rome, and while there was entrusted with the restoration of a temple in the church of S. Nicolo in Carcere, and with work on the Jupiter temple at Ostia. Upon his return to Paris he collaborated for a time with Blouet before establishing himself independently. Gilbert designed the insane asylum at Charenton, the new morgue, the prefecture of police, and the Mazas prison, the last being of special interest because of the eminent political prisoners it has held in duration. The plans for these buildings established his reputation among the leaders of his time. He was inspector-general for municipal buildings in Paris, and was decorated officer of the Legion of Honor. A life-size bust of Gilbert, executed in bronze by Crauk, has been presented to the hall of fame of the French Institute.

452. Uniface. *Head to left.* E · GILBERT ARCHITECTE | MEMBRE DE L'INSTITUT (Gustave Crauk). 210 mm. Bronze cast. [Boudeau Fasc. 115, p. 294, 5260.] Valenciennes Museum. PLATE 101

#### GILDEMIESTER OR GILDEMEISTER

Diligent search, both in this country and abroad, has failed to bring to light anything concerning the life and career of this architect who was a partner of Carstensen in building the main hall for the exhibition of the Industry of All Nations, which was held in New York City in 1853. Medals showing the building are described under Carstensen. On these medals the name is spelled both Gildemiester and Gildemeister.

453. Full description of medal will be found under No. 232 (Carstensen). R.J.E. Collection. PLATE 28
454. Full description of medal will be found under No. 233 (Carstensen). R.J.E. Collection. PLATE 28
455. Full description of medal will be found under No. 234 (Carstensen). R.J.E. Collection. PLATE 28
456. Full description of medal will be found under No. 235 (Carstensen). R.J.E. Collection. PLATE 28

### GIOTTO DI BONDONE

Born 1266 at Colle, in valley of Mugello; died 1337 at Florence. The son of a peasant, he studied under Cimabue, and eventually became the leader of the Florentine school of painting. He was also eminent as architect and sculptor, being appointed master of works on the duomo at Florence, and of the city fortifications; he it was who designed the façade of the duomo and built the famous campanile. Ghiberti asserted that he had seen models in relief for all the details of the campanile, these being by the hand of Giotto. Most of his paintings are frescoes, of which he executed a considerable number for churches in Florence, Padua, and other Italian cities. His panel paintings, few in number, are to be found in Berlin, Munich, New York, and Boston. Among the frescoes of the Bargello at Florence is the well-known portrait of Dante. In 1334 the municipality of Florence, recalling him from Naples, appointed him "capo maestro" of the cathedral and "magister et gubernator" of the new church of S. Reparata; in this church he was buried with high civic honors three years later.

- 456a. Full description of medal will be found under No. 155 (Brunelleschi). R.J.E. Collection. PLATE II

### LOUIS MARIE XAVIER GIRARD

Born at Marseilles in 1845. His early education in his native city was followed by a course of study at the École des Beaux-Arts in Paris, where he was a pupil of André. He went to Greece and lived there for some time, winning first prize in competition for the opera house in Athens. There he erected the Serpieri palace and numerous private residences. Returning to France, Girard was appointed inspector of public buildings for the département Seine-et-Oise. Decorated officer of academy, he received many foreign honors and distinctions.

457. Portrait of Girard, architect, executed about 1904 by Antoine Baptiste Ferrari. [Forrer VII, p. 297.] Description taken from this source.

NOTE: This medal was exhibited at the Paris Salon, 1904.

### CHARLES LOUIS GIRAULT

Born 1851 at Cosne on the Loire. He studied at the École des Beaux-Arts under Daumet, winning numerous prizes and, lastly, the grand prix de Rome in 1880. He also received many medals at exhibitions, and prizes in competition. Girault's earliest achievement of importance was the construction of the Petit Palais on the Champs Élysées in 1900, the year when he was decorated officer of the Legion of Honor. Also in Paris he erected hotels, private residences, and monuments, being, moreover, well known outside of his native land. This was notably the case in Belgium, where he erected the royal château at Laeken, the Congo museum at Tervueren, and a triumphal arch at Brussels. Girault, concededly one of the great architects of the last century, was counsellor of King Leopold II for many of his buildings.

458. Uniface. Bust to right. CHARLES GIRAULT | ARCHITECTE | MEMBRE | DE | L'INSTITUT Signed in monogram B C (Mme. Beetz-Charpentier). 143 x 139 mm. Bronze cast. R.J.E. Collection. PLATE 48

### HENRI ALPHONSE DE GISORS

Born 1796 in Paris, where he died in 1866. A nephew and pupil of Guy de Gisors, he also studied under Percier at the École des Beaux-Arts. As architect of the Luxembourg palace, de Gisors restored the façade on the garden side and designed the grand staircase. In Paris he constructed also the normal college, the medical clinic, headquarters for the

department of labor, and the base of the Ney monument. At Ajaccio, the birthplace of Napoleon, he erected a building for the prefecture. De Gisors was associated for many years with the ministry of public education and was a member of the French Institute.

459. Uniface. *Head to right.* ALPHONSE | DE GISORS | ARCHITECTE *Signed on truncation DAVID (David d'Angers) | 1827 (all lettering incised).* 112 mm. Lead cast. [Jouin II, p. 477.] R.J.E. Collection. PLATE 75

NOTE: Jouin gives date as 1833, but the curator of the Musée d'Angers expresses the opinion that the date on the medallion must be accepted as correct. In the R.J.E. Collection there is another specimen of this medallion, cast in bronze, 109 mm.

#### ABEL GLENA

460. Uniface. *Bust to left with hat.* ABEL GLENA ARCHITECTE *Signed E MOUCHON 47 mm. Galvano silvered.* [Forrer IV, p. 177.] R.J.E. Collection. PLATE 29

#### JACQUES GONDOIN

Born 1737 at St. Ouen-sur-Seine; died 1818 in Paris. He was a pupil of Blondel and later studied in Rome, where he collaborated with Piranesi and had a share in the reconstruction of the villa Hadrian. Upon his return to Paris he was appointed architect to Louis XV, and later designer of furniture to Louis XVI. He escaped the terrors of the Revolution by retiring to his estate at Melun and there following his father's occupation of gardening. Commissioned by Napoleon to plan alterations at Versailles, Gondoin also erected the Vendôme column in collaboration with Lepere, and was active in the work of excavations at Herculaneum. He was a chevalier of St. Michel and was created a baron, the sole architect upon whom this honor was conferred by Napoleon. Gondoin was a member of the Royal Academy of Architecture and of the French Institute.

461. Uniface. *Bust to right.* JACQUES. GONDOIN. *Signed HOUDON 1780 (all lettering incised).* 350 mm. Bronze cast. Owned by Mme. Gustave Crauk. PLATE 69

#### BERTRAM GROSVENOR GOODHUE

Born 1869 at Pomfret, Connecticut; died in New York City in 1924. He pursued his architectural studies under Renwick, and from 1891 to 1914 was associated with Ralph Adams Cram in Boston and New York, during the latter part of this period being a member of the firm of Cram, Goodhue and Ferguson. His activity covers an unusually wide territory, for in addition to three well-known churches in New York City, the chapel of the Intercession, St. Thomas's Church, and St. Bartholomew's, Goodhue drew the plans for a church at Ashmont, Massachusetts, for Grace Church in Chicago, Trinity Church in Havana, the Episcopal cathedral in Baltimore, and for many other ecclesiastical edifices. He designed the new buildings for the military academy at West Point, and published a book, "Architectural and Decorative Drawings," with original pen-and-ink sketches.

462. Obverse. *Head to right, Pegasus in the background.* BERTRAM GROSVENOR GOODHUE ARCHITECTUS *Below E VIVO DUCTUS | NOVUM EBORACUM | MCMXXI Signed LEE LAWRIE | FECIT Reverse. A group of church buildings. PATRIAE · AMOENITATEM · EXTOLLIT 128 mm. Bronze cast. R.J.E. Collection.* PLATE 52

#### FRANCIS GOODWIN

Born 1784 at King's Lynn; died 1835 in London. His greatest achievements lie in the department of ecclesiastical architecture; he restored old churches and built many new ones, including Ashton-under-Lyne, West Bromwich and Bordesley, all illustrated on the medals described below. He added the spire and tower of St. Peter's, Birmingham; rebuilt a portion of St. Michael's, Southampton; and designed the steeple for St. Peter's, Manchester. Among Goodwin's works other than ecclesiastical may be mentioned the town hall at Macclesfield, the county jail at Derby, which was a model for its time in both architecture and sanitation, and the Manchester town hall and assembly rooms, considered a notable success in interior design. In 1835, the year of Goodwin's death, appeared in book form his "Rural Architecture," with supplements devoted to plans for cottages.

463. Obverse. *Façade of ST GEORGES CHAPEL KIDDERMINSTER Above the chapel GLORY TO GOD IN THE HIGHEST Reverse. THE | BRICK FOUNDATIONS | WERE COMMENC'D ON THE | CORONATION DAY OF HIS MAJESTY | GEORGE IV | THE CEREMONIAL STONE IS TO BE LAID ON | THE 28<sup>TH</sup>*



DAY OF AUGUST IN THE SAME YEAR BY THE VENERABLE THE ARCHDEACON ONSLOW VICAR OF KIDDERMINSTER THE AREA OF THE CHAPEL TO BE 93 FEET LONG BY 60 FEET WIDE AND IS INTENDED TO ACCOMMODATE TWO THOUSAND PERSONS, ONE HALF PART TO CONSIST OF FREE SEATS. THE TOWER WILL BE 135 FEET HIGH, AND THE ESTIMATED EXPENCE OF THE STRUCTURE WITH THE ENCLOSURE OF THE BURIAL GROUND £18000, OF WHICH £3000 WILL BE APPROPRIATED TO THE BUILDING, AND THE RESIDUE TO THE ENDOWMENT. THE FURTHER EXPENCES WILL BE DEFRAY'D BY A GRANT FROM THE PARLIMENTIARY (sic) FUND. THE SITE AND BURIAL GROUND HAVE BEEN PROVIDED BY THE PARISH. — FRANCIS · GOODWIN ARCHITECT LONDON 64 mm. White metal. [Birm. Med. p. 67.] Description taken from this source.

464. Obverse. *Façade of the church. Legend above CHRIST CHURCH Below WEST BROMWICH Inner legend* GLORY TO GOD IN THE HIGHEST Reverse. THE FIRST STONE OF THIS CHURCH WAS LAID, BY THE RIGHT HONORABLE, THE EARL OF DARTMOUTH, ON THE 25 DAY OF SEPTEMBER, IN THE YEAR OF OUR LORD, 1821, AND THE SECOND YEAR OF THE REIGN OF HIS MAJESTY KING GEORGE THE IV. LENGTH OF THE CHURCH 130 FEET. BREADTH 56 FEET. HEIGHT OF THE TOWER 114 FEET. — FRANCIS GOODWIN ARCHITECT LONDON — JOHN HEDGE, BUILDER, LITTLE COMPTON STREET, SOHO, LONDON. 64 mm. White metal. R.J.E. Collection.

PLATE 53

465. Obverse. *Façade of the church. Legend above ST PETER'S CHURCH Below ASHTON UNDER LYNE. Inner legend* GLORY TO GOD IN THE HIGHEST Reverse. THE CEREMONIAL STONE OF THIS CHURCH, DEDICATED TO ST PETER, WAS LAID ON THE 24 DAY OF OCTOBER, A. D. 1821. BY THE RIGHT REVEREND, GEORGE HENRY LAW. D.D. THE LORD BISHOP OF CHESTER. THE AREA OF THE CHURCH, WILL BE 142 FEET LONG, BY 65 FEET WIDE, AND WILL BE CAPABLE OF CONTAINING 1800 PERSONS. THE HEIGHT OF THE TOWER WILL BE 128 FEET. THE SITE OF THE CHURCH AND BURIAL GROUND, PART OF THE DEMESNE OF ASHTON UNDER LYNE, CONTAINING 15680 SQUARE YARDS, WAS PRESENTED BY GEORGE HARRY. EARL OF STAMFORD & WARRINGTON. PATRON OF THE RECTORY, AND LORD OF THE MANOR OF ASHTON UNDER LYNE. — FRANCIS · GOODWIN. ARCHITECT. LONDON. — WILLIAM & GEORGE BROADHEAD, MASONS. SAMUEL MOSS, CARPENTER. ASHTON UNDER LYNE. 64 mm. White metal. R.J.E. Collection.

PLATE 53

466. Obverse. *View of TRINITY CHAPEL BORDESLEY Reverse.* THIS CHAPEL WAS ERECTED BY HIS MAJESTY'S COMMISSIONERS FOR BUILDING NEW CHURCHES UPON A SITE WHICH WITH TWO ADJOINING HOUSES AND BURIAL GROUND WAS PURCHASED AND FENCED BY VOLUNTARY CONTRIBUTIONS THE CEREMONIAL STONE WAS LAID BY THE RIGHT HONORABLE OTHER EARL OF PLYMOUTH ON THE 29<sup>TH</sup> DAY OF SEPTEMBER A · D · 1820 AND THE CONSECRATION BY THE RIGHT REVEREND GEORGE HENRY LAW D.D. LORD BISHOP OF CHESTER TOOK PLACE ON THE 23 DAY OF JANUARY A · D · 1823 REV<sup>D</sup> SAMUEL CRANE B · A · MINISTER FRANCIS GOODWIN ARCHITECT LONDON JOHN WALTHER BUILDER BIRMINGHAM MESS<sup>RS</sup> WETHERHEAD & CO IRONFOUNDERS DERBY THOMAS MOLE ESQ<sup>R</sup> HON SECRETARY. 64 mm. Bronze. British Museum.

PLATE 53

## ALFRED JULES PAUL GOTTEREAU

Born 1843 at Perpignan; died prior to 1926. After his preliminary education he went to Paris, where he studied at the École des Beaux-Arts and under Paccard. Gottereau established himself at Bukarest, erecting there the Dacia Romana palace, buildings for the Crédit Foncier and for the French school, also a bank and a monument to the French soldiers who had died at Dobrudja. He made important additions to the royal palace at Bukarest, and designed the university library and a residence for the crown prince. Gottereau was awarded a medal at the Exposition Universelle in 1889, having received several foreign decorations and being officer of public instruction.

467. Uniface. *Bust to left in a beaded circle.* PAUL GOTTEREAU ARCHITECTE Signed on truncation G. DÉLOYE 115 mm. Bronze cast. R.J.E. Collection.

PLATE 71



## ERNST VON GOTTHILF

Born 1865 at Temesvar in Hungary. His education in Vienna at the Technische Hochschule and under Professor Hasenauer at the Kunstakademie was supplemented by study at Zurich. Returning to Vienna he collaborated for several years with Alexander Neumann; jointly they erected new headquarters for the Wiener Bank-Verein, commemorated on the medal described below. They also designed a building for the Credit Anstalt and one for the Escompte Gesellschaft of lower Austria. Establishing himself independently, von Gotthilf erected in Vienna the women's building of the Loew sanatorium, and offices for the chamber of commerce. Mention should also be made of the town hall designed by him at Göding. A member of several societies for the promotion of architecture and the fine arts, he is also privy building councillor for Vienna.

468. Obverse. *The building of the WIENER BANK VEREIN* | MCMXII *before which Mercury reclines holding in one hand a figure of victory, in the other a key dated MCMXII Signed HEIDA 1912 Reverse. ZVR ERINNERUNG* | AN DEN BAV DES | WIENER BANKVEREIN | DIE | ARCHITEKTEN | BAVRAT E. v. GOTTHILF | ALEX · NEVMANN *Scroll at sides and at bottom. Signed HEIDA w. Edge. Clover leaf bearing letters B S W (Brüder Schneider, Wien). Octagonal 96 x 96 mm. Bronze. R. J. E. Collection.*

PLATE 78

## GOUEL

In spite of the most thorough research and many inquiries, it has not been possible to obtain any details of the life of this Flemish architect. It is, however, established by the medal referred to below that Gouel collaborated with the sculptor Van Assche in executing the architectural work on the monument to Jean Baptiste Thorn, Governor of Hainaut, who had died in 1841 at Mons. This monument was erected by popular subscription and was completed in 1845.

469. Obverse. *Head of Governor Thorn to left. JEAN BAPTISTE THORN GOUV<sup>8</sup> DU HAINAUT. Signed VEYRAT F. Reverse. Thorn's bust and monument with dates of birth and death. At left, GOUEL | ARCH. At right VAN ASSCHE | SCULP. Legend ÉRIGÉ PAR SOUSCRIPTION POPULAIRE. In exergue 1845. Signed VEYRAT FECIT. Rim ornamented on obverse and reverse. 60 mm. Bronze. R. J. E. Collection.*

PLATE 56

## JEAN GOUJON

The exact date and place of birth appear to be unrecorded, but he was born about 1515 and died in 1565 at Bologna. Although known principally as a sculptor, having been called the Phidias of France, Goujon also accomplished important work in the field of architecture. His name appears, 1540-1544, in connection with the church of St. Maclou and with the cathedral, both at Rouen. He designed reliefs for the fountain of the Innocents in the Louvre, and for the lectern in the church of St. Germain l'Auxerrois; also decorations for the hotel Carnavalet in Paris and for the château of Diane de Poitiers at Anet. Goujon is said to have supervised all the sculptural work of the Louvre during his long term of collaboration with Lescot, whose intimate friend he was for many years, and with whom he is shown on the medal described under Lescot's name.

470. Obverse. *Coat of arms of the city of Rouen. CIVITAS · POPULUSQUE · ROTHOMAGENSIS. Reverse. Coat of arms of Jean-Prosper Goujon. [Gaz. Num. 1899, p. 40, 702.] Description taken from this source.*
471. *Portrait medal of Jean Goujon executed in 1814 by André Galle. [Forrer II, p. 197.] Description taken from this source.*

472. Obverse. *Bust to right. JOHANNES GOUJON. Signed VEYRAT F. Reverse. NATUS | PARISIIS | IN SAECULORUM | DECIMO SEXTO | PERIIT | AN. M. D. LXXII. | — | SERIES NUMISMATICA | UNIVERSALIS VIROBUM ILLUSTRIUM | — | M.DCCC.XXIV. | DURAND EDIDIT Edge. MONACHII 41 mm. Bronze. R. J. E. Collection.*

PLATE 54

NOTE: This medal and the two directly below belong to a series of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.

473. Obverse. *Bust to right. JOANNES GOUJON Signed VEYRAT. F. Reverse NATUS | LUTETIÆ | OBIIT | LUTETIÆ | DIE XXIV AUGUSTI | AN. M. D. LXXII. | — | SERIES NUMISMATICA | UNIVERSALIS VIROBUM ILLUSTRIUM | — | M.DCCC.XXVI. | DURAND EDIDIT 43 mm. Bronze. R. J. E. Collection.*

PLATE 54

474. Obverse. *Bust to right.* JEAN GOUJON. Signed VEYRAT · F. Reverse. *Similar to No. 473, but LUTETIE becomes LUTETIOE and the punctuation of M.DCCC.XXVI. becomes M·D·CCC·XXVI. There are other minor differences in the die.* 41.5 mm. Bronze. R.F.E. Collection. PLATE 54

475. Obverse. *Diana with a stag and holding a bow, reclining on a pedestal.* DIANE DU CHATEAU D'ANET. Signed DEPAULIS F MDCCCLV Reverse. *In a wreath of oak* JEAN GOUJON | SA NAISSANCE | EST CONTEMPORAIN | DE L'AVÈNEMENT DE FRANÇOIS I. | SCULPTEUR, ARCHITECTE, | GÉNIE ÉMINENT | ENTRE LES MAÎTRES | DE LA RENAISSANCE | MEURT LE JOUR | DE LA ST BARTHELEMY | 24 AOUT 1572 Edge. *Device of the French mint and* BRONZE 50 mm. Bronze. R.F.E. Collection. PLATE 54

476. *Full description of medal will be found under No. 655 (Lescot).* R.F.E. Collection. PLATE 54

477. Uniface. *Bust to right. A mallet at the left, sculptor's implements at the right. Legend* JEAN GOUJON \* SCULPTEUR. MCCCCXLI *Rim beaded. Signed on truncation* DANIEL DVPVIS 93 mm. Bronze cast. [Gaz. Num. 1903, p. 311, 360. R.F.E. Collection. PLATE 54

NOTE: This medal was executed by Dupuis about 1885.

### HANS GRÄSSEL

Born 1860 at Rehau in Oberfranken. After a course of study at the Technische Hochschule in Munich, and practical experience at Nuremberg and Kissingen, he established himself in Munich. There he erected an orphan asylum, a home for the aged, a savings bank, the hall of archives, as well as buildings for the bureau of weights and measures, for the department of defense and for that of municipal buildings. In Munich also Grässel designed seven public schools and the school of industrial arts, and drew the plans for five cemeteries. At Deggendorf he built the sanatorium and the town hall. He has been professor at the academy and director of municipal buildings, has published numerous pamphlets dealing with cemeteries and monuments, and is a member of many learned societies.

478. Uniface. *Head to left. Below* HANS GRÄSSEL *Signed on truncation* DAUTERT 153 x 111 mm. Bronze cast. R.F.E. Collection. PLATE 44

### B. DE GREEF

Little appears to be recorded concerning this Dutch architect, which is the more to be regretted because of the fact that he was employed officially by the municipality of Amsterdam to reconstruct so important a building as the Stads-Schouwburg, the completion of this edifice being commemorated by the medal described below. In this undertaking, which was finished in 1873, de Greef collaborated with Willem Springer, one of a family of eminent Dutch architects.

479. Obverse. *Female figure enthroned, representing the city of Amsterdam. Grouped about her four figures, Music, Architecture, Sculpture, and Painting. Signed in exergue* J. ELION. F. Reverse. AAN | DEN BURGEMEESTER | VAN AMSTERDAM | M<sup>r</sup> CORNELIS JACOB ARNOLDUS | DEN TEX: | DEN GEMEENTERAAD: | EN DE | SCHOUWBURG KOMMISSARISSSEN | JOH. HILMAN | JAN FRED. TACK HZ. | ABR. JOH. DE BULL. | — | ARCHITEKTEN, | B. DE GREEF: | W. SPRINGER *Legend* VERBOUWING VAN DEN STADS-SCHOUWBURG VOLTÖÖID XXXI DECEMBER MDCCCLXXXIII \* 75 mm. Bronze. [Zwierzina 1864-1898, 281.] R.F.E. Collection. PLATE 51

### HENRY CHARLES MARTIN GRÉGOIRE

Born 1791 at Ferrière-la-Grande near Maubeuge, in the département du Nord; died in 1854. After having studied at the École des Beaux-Arts in Paris and in the atelier of Percier, he established himself at Rouen, in which city his most important works are located. These include the restoration of the law courts and the construction of the western façade for the church of St. Ouen, the latter being depicted on the medal described below. In the vicinity of Rouen Grégoire completed the insane asylum which had been commenced by Jouannin, and at Fécamp he enlarged the church of St. Étienne. Appointed architect to the government for the département of the Seine inférieure, he erected numerous public buildings and private residences in that district, and was also active as a member of the commission on historic monuments.

480. Obverse. *The church of St. Ouen at Rouen.* ST OUEN À ROUEN *In exergue* GRAND PORTAIL ET LES 2 FLÈCHES | PAR L'ARCHIT: GREGOIRE | 1847-1850 Reverse. *View of the interior of the church.* At left COM-MENCÉE 1318 | PAR L'ABBÉ JEAN ROUSSEL At right ROSES DU TRANSSEPT 1439. | LA NEF ACHE-VÉE 1491. | GRANDE ROSE DE LA FAÇADE | 1515. *In exergue* J. WIENER F. 1859 59 mm. Bronze. [Rev. *Belge* 1883, p. 33, 25.] R.J.E. Collection. PLATE 59

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## KARL GRÖBER

Born 1884 at Schloss Neufra in Württemberg. An eminent German historian and critic of architecture and art, Gröber received his education at the universities of Tübingen and Munich. His best known works are: "Die Kunstdenkmäler Bayerns," in six volumes, published 1911-1922, relating especially to the architectural history of the older structures of Bavaria; and "Schwäbische Sculptur der Spätgotik," published in 1921. Gröber is a member of the Munich society of arts and sciences, conservator of Bavarian monuments, and is active in connection with the national museum at Munich.

481. Obverse. *Head to left.* DR · KARL GRÖBER IM JAHR MDCCCXXXII \* Signed R.F. (*Rudolf Pauschinger*). Reverse. ARS | UNA | SPECIES | MILLE | \* Edge. C. POELLATH SCHROBENHAUSEN 81 mm. Bronze cast. R.J.E. Collection. PLATE 55

NOTE: The sculptor states that this medal was cast from the metal of a Renaissance bell, which was melted down during the world war.

## JULIEN GUADET

Born 1834 in Paris, and died there in 1908. He studied under Labrousse and André, and was awarded the grand prix de Rome. His earliest work of importance was the new post-office in Paris, which presented many structural problems and occupied him for eight years. He also rebuilt the Théâtre Français in Paris and erected buildings in the dioceses of Ajaccio, Rennes, and St. Brieuc. Guadet was appointed professor at the École des Beaux-Arts, inspector-general of civic buildings, and a member of the higher council of public education. He received a first medal at the Paris exposition of 1878 and numerous other honors for distinguished services. Guadet published a volume on the elements and theory of architecture, and a monograph on the Colosseum. He was decorated officer of the Legion of Honor.

482. Uniface. *Head to right.* J · GUADET ARCHITECTE Signed on truncation B. DESCHAMPS ROME 1866 150 mm. Bronze cast. PLATE 94

## EUGEN GUGEL

Born 1832 at Bergzabern in Rhenish Bavaria, and died 1905 at the Hague. After study at the Munich academy and under Lange, he was active for eight years in Bavaria, where he erected several castles and the royal summer palace at Feldaffing. He also built many of the railway stations on the line between Rosenheim and Innsbruck. In 1864, when a Polytechnicum was established at Delft, the call to a professorship was extended to Gugel, who soon made a place for himself in the architectural life of Holland. He designed university buildings at Utrecht and Leyden, and at Delft he enlarged the Polytechnicum, building at his own expense a physical laboratory which he presented to the community. A member of many architectural societies, Gugel was also officer of the order of Orange-Nassau and chevalier of the Lion of the Netherlands. He wrote numerous books, including "Architectonische Vormleer" and "Geschiedenis van de bouwstijlen der Architectuur."

483. Obverse. *Seated figure of Architecture holding a laurel branch. At her feet drawing instruments; in the background notable buildings, including Notre Dame, St. Paul's, and the pyramids.* Signed in exergue EDEMA V. D. TUUK Reverse. *Branches of palm and laurel.* AAN EUGEN GUGEL | HOOGLEERAAR AAN | DE POLYTECHNISCHE SCHOOL | TE DELFT | DOOR ZIJNE LEERLINGEN | OP ZIJN 70<sup>EN</sup> GEBOORTEDAG | AANGEBODEN. | 26 MAART 1902 59 mm. [Tijdschrift XIX, p. 219, 281.] Royal Cabinet, The Hague. PLATE 47

## GEORGES GUIARD

Born 1873 at Neuilly-sur-Seine. He studied at the École des Beaux-Arts and in the atelier of Gaston Redon, the eminent architect of the Louvre and the Tuileries. Guiard received several medals while a student at the Beaux-Arts, and in 1900 the diploma of that institution. One of his earliest works was a design for a monument in memory of the defense of Brest,



this being entered in public competition and winning the award with commission to execute. Guiard has built numerous hotels, apartment houses, factories, and warehouses. Architect-in-chief for the various branches of the Banque nationale de Crédit, and officer of academy, he has been active in the Société des Architectes français, and was at one time vice-president of the Société des Architectes diplômés par le Gouvernement.

484. Uniface. *Bust to left. In background a rude drawing of a house.* G GUIARD | ARCHITECTE. Signed in monogram B C | NEUILLY Below 1924 | BEETZ CHARPENTIER (all lettering incised). 150 x 122 mm. Bronze cast. R.J.E. Collection. PLATE 70

### EDMOND JEAN BAPTISTE GUILLAUME

Born 1826 at Valenciennes; died 1894 in Paris. From his native city he received a scholarship for study at the École des Beaux-Arts in Paris, where he was a pupil of Le Bas. Being awarded the grand prix de Rome in 1856, he spent three years in Italy, and at the expiration of this time was appointed to an archaeological mission to Asia Minor, the result being published in a government report. After his return to France he built the court-house and the city hall at Cambrai, and near there the château de Morenches; later, the Thiers museum and numerous residences in Paris, as well as buildings at Lille and Valenciennes. In 1873 a monument to Peruvian independence was erected at Lima, the designing of which was entrusted to Guillaume and Mequer in collaboration. Guillaume was appointed architect-in-charge of Versailles and the Trianon in 1879, and of the Louvre and the Tuileries in 1881. He also designed the mausoleums of a number of prominent families in the Montparnasse and Père Lachaise cemeteries. During the last ten years of his life he held the professorship in the theory of construction at the École des Beaux-Arts. The recipient of medals from three world expositions, and decorated chevalier of the Legion of Honor, he was also member of many architectural societies.

485. Uniface. *Head to left.* E. GUILLAUME | ARCHITECTE. At right ROME | 1861 | — Signed in monogram H C (Henri Chapu). 98 mm. Bronze cast. [Forrer, I, p. 408; Marx, Méd. Franç. depuis 1789, p. 55.] R.J.E. Collection. PLATE 56

NOTE: In the R.J.E. Collection there is another specimen of this medal with incised inscription SOUVENIR AFFECTUEUX | CHAPU | —

486. Obverse. *Winged figure with sword and palm.* Legend ARQUITECTOS \* E. GUILLAUME EN PARIS \* N. MEQUER EN LIMA \* Reverse. Legend ERECCION DEL MONUMENTO \* "2 DE MAYO" EN LIMA \* Inscription in a circle INAUGURÓ LOS TRABAJOS | COLOCANDO LA | PRIMERA PIEDRA | \* | S. E. EL PRESIDENTE | DE LA | REPÚBLICA | DON MANUEL PARDO, | EL 2 DE MAYO DE 1873 37 mm. Gold. R.J.E. Collection. PLATE 56

### HENRI CHARLES BERNARD GUILLAUME

Born 1868 in Paris. The son of Jean Baptiste Guillaume, eminent architect and professor, he early entered the École des Beaux-Arts, where he received numerous awards and medals; he also studied in the ateliers of André and Laloux in Paris before establishing himself in private practice. During the earlier part of his career Guillaume specialized in fountains, vaults, and monuments; among these memorial works should be mentioned a monument to his father at Montparnasse, one to Watteau in the Luxembourg, and the fountain in honor of Gavarni. Buildings erected by him include theatres and private residences. The aquarium and theatre constructed for the Exposition Universelle won for him a medal in 1900. Five years later Guillaume visited New York, where he designed decorations for the Hotel Belmont. He has exhibited paintings in the salon of the Artistes français, and has been active in most of the French societies of art and architecture.

487. Uniface. *Bust to left.* H. GVILLAVME ARCHITECTE PARIS MCMX Signed P V. DAUTEL 114 mm. Bronze cast. [Méd. Franç. Exp. Brussels 1910, p. 7.] R.J.E. Collection. PLATE 73

### HECTOR GERMAIN GUIMARD

Born 1867 at Lyons. Following a full course of study at the École des Beaux-Arts, which included special work under Genuys and Raulin, he received a scholarship which enabled him to spend further time in travel and study. Returning to Paris he established himself in an atelier at Auteuil, where he has erected numerous private residences and small villas. Guimard specialized in modern dwellings, and received commissions to erect many such throughout the département de Seine-et-Oise. He also designed the castel Béranger and stations of the underground railway in Paris.

488. Uniface. *Head to left.* HECTOR GUIMARD. ARCHITECTE Below 1901 Signed ALBAZZI | PARIS Edge. SUSSE F<sup>ES</sup> FONDEURS-PARIS Irregular 155 x 150 mm. Bronze cast. R.J.E. Collection. PLATE 62



## JOSEPH GUISLAIN

Born 1797 at Ghent, where he died in 1860. After his early education in engineering and architecture, he took up the study of medicine, specializing in cerebral diseases. Guislain was eminent both as architect and as alienist, using throughout his whole career the architectural knowledge acquired in early life. He drew the plans for numerous insane asylums throughout Belgium, notably those of Brussels and Ghent, in which latter city most of his life was spent. There he was appointed physician-in-chief at the insane asylum, being also professor of comparative physiology at the university. In 1824 Guislain received the medal of architecture from the Belgian Société royale des Beaux-Arts. In recognition of his achievements, he was decorated chevalier, then officer, of the order of Leopold.

489. Obverse. *Bust facing right, with the cross of officer of the Order of Leopold.* (Charles Onghena). Reverse. JOSEPH GUISLAIN | NÉ A | GAND | LE II FEVRIER | MDCCXCVII (The entire medal is engraved.) 40 mm. Gold. [Kluyssk. I, p. 384; Coll. Kluyssk. p. 131, 250.] Description taken from these sources. Kluysskens Collection.

NOTE: The medal is illustrated opposite p. 384 in Kluysskens, which authority states that it is unique. The description in the catalogue of the Kluysskens Collection indicates that the date of Guislain's death, April 1, 1860, was later engraved on the medal.

## FRIEDRICH LUDWIG HAARMANN

Born 1798 at Holzminden, and died in 1864. He studied at the university of Göttingen and under Krahe at Braunschweig. In Holzminden, where the greater part of his life was spent, Haarmann erected the Neubau on the Holzmindenerstrasse and also the trade school for the duchy of Braunschweig, which school, established under the patronage of the duke, was long looked upon as a model for institutions having similar aims. Haarmann lived for a time in Braunschweig, holding the position of privy building director, but was recalled to Holzminden, where he was appointed official architect to the Weser district in close association with Duke Wilhelm. Haarmann designed the municipal buildings at Wolfenbüttel.

490. Obverse. *Head to left.* F. L. HAARMANN BEGRÜNDER. D. HERZOG. BAUGEWERKSCHULE. Signed H. HELD MAGDE. Reverse. *Seated female figure and pupil* ZUR 50 JÄHRIGEN JUBELFEIER DER HERZOG. BAUGEWERKSCHULE A. 4. JAN. In exergue 1882 | HOLZMINDEN. Signed E. HESSE. 40 mm. Bronze. Städtisches Museum, Braunschweig.

PLATE 46

## JULES HACHET-SOUPLET

491. Uniface. *Bust to left.* JULES · HACHET-SOUPLET · ARCHITECTE Signed in monogram D D (Daniel Dupuis) | 1886 148 mm. Bronze cast. [Gaz. Num. 1898, p. 175, 210.] R.J.E. Collection.

PLATE 77

## THOMAS HAMILTON

There appears to be no record as to the birthplace of this British architect, though it is known that he was born in 1784, that he died in 1858, and that the greater part of his life was spent in Scotland. In his youth he was regularly apprenticed as working carpenter to his father, later acting as his assistant. Hamilton's earliest independent work was in connection with the monument erected to Robert Burns at Alloway in Ayrshire, and commenced in 1820 on the anniversary of the poet's birth; but the architect's first work of importance was the erection of a school building on the heights above Edinburgh, an edifice long regarded as one of the chief ornaments of that city. The town hall at Ayr was erected by him, as also other buildings in Ayrshire, and a parish church with a most original tower at Alyth near Perth. Hamilton's activity, however, was not limited to Scotland, his name being associated with two London churches, St. Andrew's-in-the-wall and St. John's on Victoria Street. Collaborating with Medland, he built the church and cemetery at Birmingham which are shown on the medal described in this work. He was one of the charter members of the Royal Scottish Academy.

492. Obverse. *View of the church and cemetery at Birmingham.* In exergue CHURCH OF ENGLAND | CEMETERY | BIRMINGHAM. Signed HALLIDAY BIRM. Reverse. CONSECRATED | BY | THE LORD BISHOP | OF WORCESTER | AUGUST 8<sup>TH</sup> 1848 | — | HAMILTON & MEDLAND | ARCHITECTS Rim beaded. 38 mm. White metal. [Birm. Med. p. 54a.] Description taken from this source.

## CHRISTIAN FREDRIK HANSEN

Born 1756 in Copenhagen, where he died in 1845. His education under Harsdorff in his native city was supplemented by travel and study in Italy and Germany. Hansen lived for a time at Altona and accomplished much for its architectural development. In 1804 he returned to his native city, being appointed professor at the academy and chief councillor of

buildings. In Copenhagen he erected the council and court-house, also the Vor Frue Kirke and rebuilt the castle of Christiansborg which had been destroyed by fire. For a period of thirty years Hansen exercised great influence throughout Denmark in all matters relating to architecture. He published a handsomely illustrated volume descriptive of his most important edifices.

493. Obverse. *Bust to left. Legend* TIL C. F. HANSENS 50AARIGE EMBEDS JUBILÆUM AF KUNSTENS DYRKERE OG VENNER \* *Signed on truncation c.c. (Christen Christensen). Reverse. Three female figures representing architecture, painting, and sculpture. In exergue* DEN XXIV APRIL | MDCCCXXX. *Signed* C. CHRISTENSEN. F. 60 mm. *Silver [Bergsoe 1051.] Royal Numismatic Museum, Copenhagen.* PLATE 52

## THEOFILUS EDVARD HANSEN

Born 1813 in Copenhagen; died 1891 in Vienna. In his twenty-fifth year Hansen went to Greece, where, after assisting in the restoration of the temple of Nike, he was occupied in the building of an observatory and two churches. This was in Athens, where fifteen years later he designed the magnificent edifice of the academy of sciences. Called to Vienna, Hansen at first collaborated in the erection of several large churches, his earliest independent work in that city being the museum of weapons for the arsenal. Hansen's name is associated with an unusual number of architectural styles, including the Byzantine, Moorish, Italian renaissance, and late gothic. Knight of the Iron Crown, he received also the order of Danebrog and the Bavarian order of Maximilian.

494. Obverse. *Head to right. \* THEOPHILO · HANSEN \* Below* NATO · XIII · IVL · MDCCCXIII *Signed* J. TAUTENHAYN *Reverse. Hansen seated; Fame crowns him with a wreath, while he shows the plan of a temple to a pupil standing at his side. SEPTVAGENARIO In exergue* DISCIPLVI · ET · SECTATORES | GRATO · ANIMO · D · D · D · *Rims beaded on obverse and reverse. 60 mm. Bronze. [von Loehr p. 15, 38; Bergsoe 1052.] R.J.E. Collection.* PLATE 56

495. Obverse. *Same as No. 494. Reverse. Group of figures same as on No. 494. Above* HANSEN-PREIS *In exergue* GESTIFTET V. D. HANSENSCHUELERN | ANNO MDCCCLXXXVI 60 mm. *Bronze. [von Loehr p. 15, 39.] Bundessammlung, Vienna.* PLATE 56

NOTE: The above has been used as a medal of award, given by Hansen's former students in connection with the prize founded by them in his honor.

496. Uniface. *Head to right. TH: RITTER VON HANSEN Signed in monogram* CR *(Carl Radnitzky). 69 mm. Bronze galvano. [Bergsoe 1053.] R.J.E. Collection.* PLATE 56

## JOSEPH ALOYSIUS HANSOM

Born 1803 at York; died 1882 in London. At thirteen years of age he was apprenticed to his father to learn the trade of joiner, but showing real aptitude for designing, his papers were allowed to lapse and he was apprenticed to an architect at York. There he attended night school to improve his limited education, at the same time tutoring boys younger than himself. In 1825 he settled in Halifax as assistant to an architect named Oates, who inspired his enthusiasm for the gothic style; three years later Hansom entered into partnership with Edward Welch, in collaboration with whom he built numerous churches, the most notable being located at Liverpool, Hull, and on the Isle of Man. The municipality of Birmingham having announced an open competition for its new town hall, the designs of Hansom and Welch received the award; the building is shown on the medals described below. Completed in 1833, it greatly enhanced the reputation of its architects, though the financial terms brought them into bankruptcy. Hoping to retrieve his fortune, Hansom registered his design for a cab, the vehicle which still bears his name. In 1842, realizing the need of intercommunication among the building trades, Hansom was instrumental in founding the periodical known as "The Builder." During the latter part of his life he built churches at Arundel, Cambridge, Leeds, Manchester, Oxford, Preston, and Ryde.

497. Obverse. *View of the BIRMINGHAM TOWN HALL At bottom* 1834 *Below the building* HANSOM & WELCH ARCHTS *Reverse. THE | COMMITTEE | APPOINTED TO SUPERINTEND | THE ERECTING OF THE BUILDING | — | WILL. BEALE ESQ. | THOMAS CLARK ESQ. | I. W. CROMPTON ESQ. | S. T. GALTON ESQ. | P. M. JAMES ESQ. | THOMAS LEE ESQ. | OLIVER MASON ESQ. | JOSEPH MOORE ESQ. | JAMES PEARSON ESQ. | WILL. PHIPSON ESQ. | THEODORE PRICE ESQ. | CHARLES SHAW ESQ. | TIMOTHY SMITH ESQ. | HENRY SMITH ESQ. | RICHARD SPOONER ESQ. | SIR EDWARD THOMASON KT | JOHN TURNER ESQ. | JOSEPH WALKER ESQ. | — | JOHN ARNOLD ESQ. AND WILLIAM HAINES ESQ. SOLS | — | THE GRAND MUSICAL FESTIVALS FOR THE BENEFIT | OF*

THE GENERAL HOSPITAL WILL BE HELD IN THIS MARBLE HALL. THE SIZE OF THE MUSIC ROOM IS IN LENGTH 140 FEET, IN WIDTH 65 FEET, IN HEIGHT 65 FEET; THE ORGAN IS THE MOST POWERFULL ONE IN EUROPE, AND IS 40 FEET WIDE AND 45 FEET HIGH. — | 73 mm. Bronze. British Museum.

PLATE 57

498. Obverse. *The BIRMINGHAM TOWN HALL* In *exergue* ERECP MDCCCXXXIV | BY | HANSOM & WELCH. Signed E. AVERN F. Reverse. *Female figure with lyre and attributes of music. Legend* MUSICAL FESTIVAL HELD IN THE TOWN HALL BIRMM 1834 Signed in *exergue* E. AVERN F. 49 mm. White metal. [Birm. Med. p. 34a.] Description taken from this source.

499. Obverse. *View of BIRMINGHAM TOWN HALL* In *exergue* HANSOM & WELCH | ARCHITECTS Reverse. EXTREME | LENGTH 166 FEET. | WIDTH 104. HEIGHT 83. | LENGTH OF HALL | 140 FEET. WIDTH 65. | HEIGHT 65. | WILL CONTAIN 8000 PERSONS. | THE FIRST | MUSICAL FESTIVAL | HELD IN THE HALL | OCTOBER 1834. | PRESIDENT | THE RIGHT HON<sup>ble</sup> THE EARL OF AYLESFORD 38 mm. British Museum.

PLATE 57

500. Obverse. *The BIRMINGHAM TOWN HALL* In *exergue* EXTREME LENGTH 166 FEET, | WIDTH 104 FEET, HEIGHT 83 FEET. | — FIRST — | MUSICAL FESTIVAL | OCT. 1834 Signed HALLIDAY Reverse. *Interior of the hall. At left INTERIOR VIEW At right OF THE HALL* In *exergue* LENGTH 140 FEET | BREADTH 65 FT. | HEIGHT 65 FE. | HANSOM & WELCH. ARCHT<sup>s</sup> Rim milled on obverse and reverse. 49 mm. Bronze. [Birm. Med. p. 33a.] R.J.E. Collection.

PLATE 57

501. Obverse. *Same as No. 500. Reverse. Façade of the BIRMINGHAM | FREE GRAMMAR SCHOOL* In *exergue* FOUNDED BY KING EDWARD VI. 1552 | PRESENT EDIFICE FINISHED 1837 | — | LENGTH IN FRONT 174 FEET | 125 FEET IN FLANK | 60 FEET IN HEIGHT | — | Signed T. HALLIDAY. F 49 mm. White metal. [Birm. Med. p. 33.] R.J.E. Collection.

PLATE 57

NOTE: See also reverse of No. 50.

502. Obverse. *The TOWN HALL BIRMINGHAM* In *exergue* OPENED 1834, ENLARGED 1837. | — | LENGTH OF BUILDING 173 FT | WIDTH 104 FT HEIGHT 83 FT | — | HANSOM & WELCH. ARCHT<sup>s</sup> Signed DAVIS BIRM. Reverse. *The interior. Legend* INTERIOR VIEW OF THE HALL FROM THE GREAT GALLERY. In *exergue* LENGTH OF THE ROOM, 155 FEET | BREADTH, 65 FEET | HEIGHT, 65 FEET | — | 51 mm. Bronze. British Museum.

PLATE 57

## PHILIP HARDWICK

Born 1792 in London, where he died in 1870. His education in England was followed by several years of travel-study in France and Italy. Upon his return, Hardwick established himself in London, where he designed many large structures, including the Euston and Victoria hotels, the entrance of the London Station of the London and Birmingham Railway, shown on the medals described below, buildings for the Goldsmiths' Company, and for the Globe Insurance Company, also the hall, library, and offices of Lincoln's Inn, and numerous private residences. He was appointed architect for several of the most important London hospitals, including Bridewell, Bethlehem, and St. Bartholomew's. Hardwick was a member of the council of the Royal Society of Architects, a charter member of the Institute of British Architects, and was elected to the Royal Academy.

503. Obverse. *Façade of entrance. LONDON AND BIRMINGHAM RAILWAY* In *exergue* ENTRANCE FRONT OF THE LONDON STATION | — | HEIGHT TO THE TOP OF THE PEDIMENT 72 FT | HEIGHT OF ENTABLATURE 16 FT | HEIGHT OF COLUMNS 44 FT | LOWER DIAM<sup>r</sup> OF COL<sup>s</sup> 8 FT 6 IN | UPPER DIAM<sup>r</sup> OF COL<sup>s</sup> 6 FT 4 IN | — | PHILIP HARDWICK ESQ<sup>r</sup> F. R. S. ARCHITECT • Signed G. R. COLLIS BIRMM Reverse. THE | DIRECTORS | OF THE | LONDON & BIRMINGHAM | RAILWAY COMPANY | — 1838 — | G. C. GLYN ESQ<sup>r</sup> CHAIRMAN. | J. F. LEDSAM ESQ<sup>r</sup> DEPUTY CHAIRMAN | G. P. BARCLAY ESQ. | I. B. BOOTHBY ESQ. | E. CALVERT ESQ. | T. COOKE ESQ. | E. CROPPER ESQ. | R. GARNETT ESQ. | P. ST L. GRENFELL ESQ. | D. HODGSON ESQ. | H. HOULDSWORTH ESQ. | T. LOWE ESQ. | W. PHIPSON ESQ. | I. L. PREVOST ESQ. | T. W. RATHBONE ESQ. | HENRY ROWLES ESQ. | JOSEPH STURGE ESQ. | JOHN STURGE ESQ. | T. TOOKE ESQ. | J. WALKER ESQ. | HY WARRE ESQ. | E. WILSON ESQ. | T. YOUNG ESQ. | — | RICH<sup>d</sup> CREED ESQ<sup>r</sup> | CAPT<sup>n</sup> C. R. MOORSOM R. N | SECRETARIES | ROBT STEPHENSON ESQ. | ENGINEER IN CHIEF | — 73 mm. Bronze. [Moyaux 1910 Supp. 14.] R.J.E. Collection.

PLATE 57



504. Obverse. *Head of George IV to right. Legend GULIELMUS III REX PATRONUS ILLUSTRISSIMUS Signed G. R. COLLIS FECIT Reverse. Same as obverse of No. 503. 73 mm. White metal. [Moyaux 1910 Supp. 15; Birm. Med. p. 44.] Description taken from the latter source.*

### LÉOPOLD AMÉDÉE HARDY

Born 1829 in Paris; died 1894 at Châtillon-sur-Loing. A pupil of Nicolle, he studied also at the École des Beaux-Arts. He built a church at Cunault and the Église du Rosaire at Lourdes, famous as the shrine of pilgrims from all parts of the world. Hardy also drew the plans for an industrial exhibition building at Stuttgart. He was appointed architect of the imperial commission, chief architect for the Expositions Universelles of 1867 and 1878, and inspector of public buildings. He was made chevalier and later officer of the Legion of Honor.

505. Uniface. *Bust to left. L. AMEEDÉ | HARDY. | ARCHTE | 1868 | — Below TEMOIGNAGE AFFECTUEUX Signed H. CHAPU (all lettering incised.) 142 mm. Bronze cast. [Forrer I, p. 408.] R.F.E. Collection. PLATE 55*

### THOMAS HARDY

Born 1840 in Dorsetshire. The free country life on his native heath, combined with his early education in the local schools, aroused the enthusiasm which he conserved throughout his whole career for both architecture and literature. As apprentice to John Hicks, an ecclesiastical architect, Hardy was sent about Dorchester to study mediæval gothic churches with a view to their restoration. Armed with sketch-book and measuring line, climbing the sloping roofs to make drawings of towers and pinnacles, he did his work, unconscious prototype of his own characters-to-be, for in several of his novels there appears a young architect sent to report upon the condition of some decaying country church. After six years of apprenticeship under Hicks, Hardy went to London as assistant to Sir Arthur Blomfield, R.A. In 1862 an essay on terracotta architecture won for him the Institute medal, and the same year he received a prize for plans entered in competition. Later he turned definitely to literature, but without forgetting his early architectural interest, many traces of which appear in his stories. Hardy has always shown a predilection for the gothic gargoyle, which might be taken as symbolic of his philosophy of life. To his knowledge of architecture is doubtless due some of the grace and symmetry that mark his writings.

506. Uniface. *Bust to left. THOMAS · HARDY · JVNE · A · D · MDCCCCXXI Signed in monogram TSS | FEC (T. Spicer-Simson). 102 mm. Bronze cast. Owned by Mr. Spicer-Simson. PLATE 80*

NOTE: One of a series of twenty-nine medallions executed from life by Theodore Spicer-Simson, and published in book form in 1924, under the title of "Men of Letters of the British Isles."

### KARL VON HÅRLEMAN

Born 1700 in Stockholm; died there in 1753. He was a pupil of Nicodemus Tessin, the court architect of Sweden, and after travel in France and Italy returned to Stockholm, there receiving an appointment to collaborate with Tessin. After the death of the latter, Hårleman was commissioned to continue the work on the Stockholm palace, as well as to make important additions to that of Drottningholm, and to build an observatory. He was appointed chief superintendent of royal residences, architect to the king, and as a knight of the order of the North Star was master of ceremonies at the functions of all knightly orders. His reputation extended beyond the confines of Sweden, his designs being in demand in other countries and winning for him foreign honors and decorations.

507. Obverse. *Bust to right, with peruke (Johann Carl Hedlinger). Reverse. \* | C · HÅRLEMANNI · | AEDIFICIORVM · | HORTORVMQ · REGIORVM · | IN · SVEONIA · | PRAEFECTI · ILLVSTRIS · | AMICI · MEI · PERQVAM · CARI · | IMAGINEM · | AD · EXEMPLVM · CEREV · | QVOD · HEDLINGERVS · FORMAVIT · | EX · FVLVO · FVSAM · AERE · | N · KEDERVS · ANTIQARIVS · (sic) | PERPETVITATI · DEDICO · | — | S · D · G · | \* Oval about 75 mm. Bronze cast. [Hildebrand p. 409; Num. Medd. XVII, I, p. 183, 1.] Description taken from latter source.*

NOTE: "Numismatiska Meddelanden" states that this medal served as the model for No. 509 and rates it RR.

508. Obverse. *Head of Hedlinger to left. Below ΛΑΤΟΜ Reverse. I · C · HEDLINGER | EQVES | CAELATOR NVN · S · R · SVEC · | NAT · IN · HELVETIA MDCXCI · | IMAGINEM SVAM SCVLPSIT | QVAM CVLTRICI · PROBITATIS | AC ARTIVM POSTERITATI | AMICO ADFECTV DICAT | C · V · HÅRLEMAN | NOBILIS SVECVS | MDCCCXXXIII · (J. C. Hedlinger). 36 mm. Bronze. [Hildebrand p. 169, 3; Num. Medd. XVII, I, p. 183, 2 and p. 230, 8.] Kungliga Myntkabinettet, Stockholm. PLATE 58*



509. Obverse. *Bust to right with peruke.* CAROLVS HÅRLEMAN HOLMIENSIS. *With the Prussian order de la Generosité.* Reverse. *An obelisk with a five-pointed star on each side. Above on a ribbon* CONSTANTIA ET CANDORE. *Below* AMICO OPTIMO DICAT | *Signed* I · C · HEDLINGER EQVES · 43 mm. *Silver, bronze and white metal.* [Hildebrand p. 136, 1; Num. Med. I, p. 183, 3.] R.J.E. Collection. PLATE 58
510. Obverse. *Coat of arms.* EVA · IOH · BARSSEN NAT · 1679 · OB · 1744 *In exergue* AET · MEM · OPT · MATR · DEV | FIL · HÅRLEMAN · Reverse. *A waterfall dropping into the sea in which a perch is swimming.* DANT ALTA QVIETEM. *Rim milled on obverse and reverse.* 35 mm. [Œuvre Hedlinger, Plate 29; Num. Medd. XVII, I, p. 174 and p. 184, 4.] Kungliga Myntkabinettet, Stockholm. PLATE 58
- NOTE: De Mechel in "Œuvre du Chevalier Hedlinger" states that the perch on the reverse is an allusion to the German word from which the name BARSSEN is derived.
511. Obverse. *Bust to right.* CAROL · LINNAEUS M · D · BOT · PROF · UPS · AET · 39 · *Signed* D · F · (Daniel Fehrman). Reverse. CAROLO | GUSTAVO TESSIN | ET | IMMORTALITATI | EFFIGIEM | CAROLI LINNAEI | CL · EKEBLAD AND · HÖPKEN | N. PALMSTIERNA | ET | C · HÅRLEMAN DIC · | MDCCXLVI · *Rim milled on obverse and reverse.* 33-35 mm. [Hildebrand p. 187; Num. Medd. XVII, I, p. 184, 5 and p. 250, 1.] Description of reverse taken from latter source. Kungliga Myntkabinettet, Stockholm. PLATE 58
- NOTE: Karl von Linné (1707-1778) was the famous Swedish botanist. For Tessin, Ekeblad, Höpken and Palmstierna, see No. 514.
512. Uniface. *Bust to right with peruke and in court attire and with the Swedish decoration of the North Star. Rim milled.* 28 mm. *Lead.* [Num. Medd. XVII, I, p. 184, 6.] Description taken from this source, which states that the medal is unique, and which illustrates it on Plate 36, 8. Hyckert Collection.
513. Obverse. *Similar to No. 512, but with legend* CAROLUS HÅRLEMAN LIB · BARO · Reverse. PATRONO | BONAR · ARTIUM | BENEMERENTISSIMO | CÆLATURÆ PRIMITIAS | VENERABUNDUS | OFFERT | C · I · WIKMAN · *Rim milled on obverse and reverse.* 28 mm. *Bronze.* [Hildebrand p. 136, 2; Num. Medd. I, p. 184, 7.] R.J.E. Collection. PLATE 58
- NOTE: "Numismatiska Meddelanden" rates this medal R.
514. Obverse. *Same as No. 509.* Reverse. L · B · ET EQV · AUR · | SUPR · AEDIF · REG · PR · | OB INGENIUM ET ARTES | SECULI SUI DECUS | OB PATRIAE STUDIUM | OPT · CIVIS | AMICO ET IMMORTAL · | TESSIN · HÖPKEN · | PALMSTIERNA · EKEBLAD | D · IX · FEB · M DCC LIII · | DIC · 43 mm. *Silver.* [Hildebrand p. 136, 3; Num. Medd. XVII, I, p. 184, 8.] R.J.E. Collection. PLATE 58
- NOTE: This medal was struck by order of the men whose names appear on the reverse. Karl Gustaf Tessin (1695-1770) was a statesman and chancellor, Anders Johan Höpken (1712-1789) was chancellor of the university of Upsala, Nils Palmstierna (1696-1766) was the Swedish minister at Copenhagen, and Klas Ekeblad occupied the same position at Madrid.
515. Obverse. *Bust to right with peruke and in court attire.* CAROLUS HÅRLEMAN L · BARO ET EQ · AUR · *Signed* D · F · (Daniel Fehrman). Reverse. *Three crowns in a sunburst; in the centre a five-pointed star, the royal crown above.* REGIA ACADEMIA SCIENTIARVM · *One of the long rays points to EN in SCIENTIARVM.* *Rim milled on obverse and reverse.* 35 mm. *Silver.* [Num. Medd. XVII, I, p. 185, 9, and p. 179, 1.] R.J.E. Collection. PLATE 58
- NOTE: See also reverse of No. 961.
516. Obverse. *Same as No. 515.* Reverse. *Similar to No. 515 except that there are slight variations of die in the size of the crowns; one of the long rays points to the first I in SCIENTIARVM.* *Rim milled on obverse and reverse.* 34 mm. *Silver.* [Num. Medd. XVII, I, p. 185, 9a, and p. 180, 1a.] R.J.E. Collection. PLATE 58
- NOTE: See also reverse of No. 962.
517. Obverse. *Same as No. 515.* Reverse. *A tree with the Stockholm observatory in the background.* AETERNUM SIC HABET ILLE DECUS · *In exergue* ACAD · REG · SCIENT · | BENE MERITO | 1753 · *Rim milled.* 33 mm. *Pewter bronzed.* [Hildebrand p. 136, 4; Num. Medd. XVII, I, p. 185, 10.] R.J.E. Collection. PLATE 58

#### KARL O. HARTMANN

Born 1861 at Hoepfingen in Baden. After study at Freiburg and at Karlsruhe, he entered upon the career in which he has won reputation as architect, writer, and teacher. Hartmann has distinguished himself in private practice at Karlsruhe, Baden, and Stuttgart, having erected numerous villas and schools in addition to several buildings for the government;

he also specialized to some extent in apartment houses of the better class. For over twenty years Hartmann served as inspector of the industrial school system throughout the state of Baden, being called thence for similar work to Württemberg; and later to Stuttgart as professor at the Polytechnicum. He received an honorary doctor's degree in engineering, and has published numerous books on architecture and kindred subjects.

518. Uniface. *Head to right.* REG—RAT—K · HARTMANN Signed R · P. | 1912 (Rudolf Pauschinger). 79 mm. Bronze cast. R.J.E. Collection. PLATE 90

## CONRAD WILHELM HASE

Born 1818 at Einbeck; died 1902 at Hanover. He studied at the Polytechnicum in the latter city and under Gaertner in Munich, completing his professional education by travel. Hase erected the post-office and the gymnasium at Hildesheim, the museum and the Christuskirche at Hanover, and a convent church at Loccum. Schloss Marienburg, as designed by him and completed by Oppler, is placed among the finest modern secular buildings in the gothic style. Hase was eminently successful in the restoration of ancient edifices, such as the Godehardi and Michaelis churches at Hildesheim and the Nicolai church at Lüneburg. He was professor of architecture at Hanover for nearly fifty years, was a member of many societies, and a knight of the order of Guelph.

519. Uniface. *Bust to left in artist's cap. Below* C · W · HASE · *Above* AETATIS | SVAE | 80 Signed K. G. (K. Gundelach). 80 x 57 mm. Bronze cast. [Mertens Cat. March 7, 1904, 2415.] R.J.E. Collection. PLATE 48

NOTE: Mr. Adolf Bruns of Hanover advises that only a very limited number of these plaquettes were cast.

## THOMAS HASTINGS

Born 1860 in New York City. After preliminary studies in America he completed his professional education at the École des Beaux-Arts in Paris. Returning to New York, Hastings formed a partnership with Carrere in 1885, and together they designed many notable buildings, among the earlier ones being two churches and the hotels Alcazar and Ponce de Leon at St. Augustine. At Lakewood, N. J., the firm built Georgian Court and Laurel-in-the-Pines; while in New York City numerous structures of importance have been erected by Carrere and Hastings, among these the Public Library, the Mail and Express building, and the Frick residence. They also built many other city and country residences throughout the United States. Hastings has been decorated by the French government and made chevalier of the Legion of Honor. He has held directorships in the Federation of Fine Arts, the American Institute of Architects, the museum of French art, the National Sculpture Society, and that of the Beaux-Arts Architects.

520. *Full description of medal will be found under No. 230 (Carrere).* R.J.E. Collection. PLATE 29
521. *Full description of medal will be found under No. 231 (Carrere).* R.J.E. Collection. PLATE 29

## ALAJOS HAUSZMANN

Born 1847 in Budapest. After a course of study at the Polytechnicum and under Szkálnitz in his native city, he went to Berlin and became a pupil of Arth and von Lucae. Returning to Budapest, where he established himself upon the completion of his studies, he erected the royal palace and courts, shown on the medal described below, a museum of industrial art, headquarters for the New York Life Insurance Company, and several schools. Hauszmann built university halls at Klausenburg, hospitals in various centres, the town hall and theatre at Steinamanger, a church at Gyorna, and many private residences throughout Hungary. For many years he was professor at Budapest, being also president of the Society of Engineers and Architects, and a member of many learned societies. He received the order of the Iron Crown and the Belgian order of Leopold.

522. Obverse. *Bust to right.* HAUSZMANN ALAJOS · MŰÉPÍTÉS · TANÁR Signed on truncation STROBL Reverse. *View of the royal palace, Budapest, with coat of arms, triangle, and laurel.* Above 1905 Below A · BUDAI · KIRÁLYI VÁR · | ÉPÍTŐJÉNEK · | A · MAGYAR · ÉPÍTŐMŰVÉSZET · | · MESTERÉNEK · | · A · HÁZAI · MŰVÉSZEK | ÉS | IPAROSOK · Signed MAROTI 79 mm. Bronze silvered. R.J.E. Collection. PLATE 61
523. Uniface. *Head to right.* Above 1922 VELENCZEI Below HAVSZMANN ALAJOS Signed in monogram F Ö B (F. Ö. Beck). 164 x 126 mm. Bronze cast. R.J.E. Collection. PLATE 61

## AUGUSTUS GOODYEAR HEATON

Born 1844 in Philadelphia. Early showing artistic tastes, he studied in his native country until at the age of nineteen he went to Paris. In the following year, 1864, he became a student at the École des Beaux-Arts, being the first American to register there. Returning to his native land, he established himself in Philadelphia, where he was professor at the School of Design for Women and president of the Sketch Club. Heaton has shown wide diversity of tastes and interests, being perhaps best known as a numismatist, and having held office in many numismatic societies. As an architect he designed and executed numerous private residences, principally in Philadelphia and its environs, also some bungalows and a casino in the south. He has published several collections of verse, while his painting, "The Recall of Columbus," hangs in the capitol at Washington.

524. Obverse. *Bust to right.* AUGUSTUS G · HEATON · PRESIDENT · N · Y · NUMISMATIC CLUB · MCMXII · Signed J. M. SWANSON. MCMXII Reverse. *The official seal of the club. Legend · THE · NEW · YORK · NUMISMATIC CLUB · At left* ORG · DEC · | 1908 Edge. *The number 16 38 mm. Bronze. R.J.E. Collection. PLATE 62*

## ERNEST MICHEL HÉBRARD

Born 1875 in Paris. He studied at the École des Beaux-Arts and in the atelier of Ginain, at that time independent professor of architecture. While a pupil at the Beaux-Arts, Hébrard was three times chosen logiste; he also won numerous medals and prizes, including the prix Godebœuf, the prix Rougevin, and the prix Chenavard. Later he received the grand prix de Rome, and spent many years at the Villa Medici. Upon his return to Paris he established himself in an atelier, and became active in the Société des Architectes diplômés par le Gouvernement.

525. Uniface. *Bust to left.* ERNEST HEBRARD ARCHITECTE ROME 1906 *Signed on truncation* P V. DAUTEL 103 mm. Bronze cast. R.J.E. Collection. PLATE 60

## ANTOINE JULIEN HÉNARD

Born 1812 at Fontainebleau; died in 1887. After study under Huyot and Le Bas, Hénard entered upon a career of varied architectural activity. In Paris he designed the government library of the quai d'Orsay, had a share in the work on the hotel Carnavelet, planned the Molière monument and was in charge of the interior finish of the Louvre and of the château Ferrières. Nor was his work limited to Paris: going to Portugal he designed a monument to Dom Pedro IV at Lisbon, and another at Callao to commemorate the victory of the Chileans over the Spaniards. Chevalier of the Legion of Honor, he was also the recipient of numerous medals.

526. *Portrait medallion of Hénard, Architect, executed in 1877 by Eugène André Oudiné. [Forrer IV, p. 350.] Description taken from this source.*

## ALFRED NÉOCLÈS HENNEQUIN

Born at Liège in 1842, and died at Épinay in 1887. His education was pursued in his native city, where he studied engineering at the school of mines; almost immediately after completing this course he received an appointment in the service of the Belgian state railways, being called from that position to Paris to collaborate in the development of the municipal traction system. The "Revue Belge" is authority for the statement that he is to be regarded as an architect. In 1874, at a special session of the Belgian Numismatic Society which convened at Liège, a jeton was presented to each member present; this jeton, showing a compass crossed by a quill pen, in addition to various insignia of the Hennequin family, has been interpreted as indicating the two dominant interests of the subject of this sketch, architecture giving way to literature. After 1875, Alfred Hennequin devoted himself almost exclusively to the writing of plays, among which may be mentioned "Le Procès Vaudarieux" and "Les Dominos roses," these and others having been presented at Paris and elsewhere in France.

527. Obverse. *A shield displaying a monument with the letters L to left and G to right.* JETON DE JEU DE LA FAMILLE HENNEQUIN. *Beneath the shield, a compass and a quill pen crossed. 28 mm. Bronze. [Meyer Ged. 10764; Rev. Belge 1878, p. 449.] Description taken from the latter source, where the medal is illustrated on Plate 22, 5.*

NOTE: This token was distributed at a meeting of numismatists held at Liège, May 17, 1874.



## HERMANN HERDTLE

Born 1819 at Stuttgart, where he died in 1889. After completing his education he turned for a time to interior decoration and to the painting of theatre scenery, but in 1840 and largely through the influence of Steinkopf, he decided to devote himself to depicting landscapes and architectural subjects. With this in view he travelled through Italy, France, Germany, and Belgium, making careful study of the principles of design in their application to his chosen specialties. Herdtle produced some admirable paintings of buildings, showing such comprehension of the subject and grasp of detail as reveal the trained architect. Examples of his best work are to be found at Rosenstein near Stuttgart.

528. Uniface. *Bust to right. Below* HERMANN HERDTLE | MDCCCLXXVI — MDCCCXVI | IN VEREHRUNG SEINE EHEMALIGEN SCHÜLER *Signed* ST · SCHWARTZ 178 x 131 mm. [*Wiener Medailleure 1911, 47.*] Bronze cast. Owned by Mme. Stephan Schwartz. PLATE 98

## RENÉ JACQUES HERMANT

Born 1855 in Paris. He studied at the École des Beaux-Arts and under Vaudremer and Raulin, receiving numerous prizes, medals, and awards. The more important of his buildings are a children's hospital on the Côte d'Azur, the Celestins barracks, several school buildings and shops, an arcade in the Champs Elysées, the concert hall of the Maison Gaveau, numerous private residences, and the château of Voisenon. Hermant has had an active share in many exposition buildings both national and international, including those of the Expositions Universelles of 1889 and 1900; he was also architect of the French buildings at Chicago in 1893 and at Brussels in 1897. Officer of the Legion of Honor and of public instruction, he was a member of many learned societies.

529. Uniface. *Bust to right. In a beaded circle* JACQUES HERMANT ARCHITECTE 1889 *Signed on truncation* G DELOYE 206 mm. Bronze cast. R.J.E. Collection. PLATE 62

## JUAN DE HERRERA

Born about 1530 at Mobellan de las Asturias; died 1597 in Madrid. He studied at Valladolid and also under Juan de Toledo, being his pupil, his collaborator, and finally his successor in the important work of the Escorial. Herrera stood high in favor with King Philip II, who entrusted him with many architectural commissions. He designed the church of the Escorial, the cathedral of Valladolid, the palace of Aranjuez, and the bridge of Segovia, where also he reconstructed the convent chapel of the Holy Cross. He published a treatise, "Sobre la figura cubica," and, a few months before his death, a monograph on the Escorial, illustrated with many drawings by Pedro Perret.

530. Obverse. *Bust to left. IOAN · HERRERA · PHIL · II · REG · HISPP · ARCHITEC · Signed* IAC · TR · 1578 (*Jacopo da Trezzo*). Reverse. *A female figure representing Architecture and holding the attributes of same. Columns at left, and a temple in the background. In exergue* DEO ET OPT. PRINC *Rim beaded on obverse and reverse. 50 mm. Bronze. [Armand I, p. 242, 8.] R.J.E. Collection.* PLATE 70
531. Uniface. *Bust to left. IVAN DE HERRERA ARCHIT · DE FELIPE II · REI DE LAS ESP · 42 mm. Lead. R.J.E. Collection.* PLATE 70

## GUSTAV FRIEDRICH HETSCH

Born 1788 at Stuttgart; died 1864 at Copenhagen. After studying mathematics at Tübingen he turned to architecture and went back to Stuttgart, where he became a pupil of von Etzel; then he accompanied his father, an eminent painter, to Paris, entering the École des Beaux-Arts. In 1812 he returned to Stuttgart, intending to establish an atelier, but war interfered with the building industry and Hetsch went to Rome. There he made the acquaintance of the Danish architect, Malling, whom he accompanied to Denmark and who was instrumental in securing for him an appointment as instructor in a new school of ornament and design. At Copenhagen he formed a close friendship with the renowned architect, C. F. Hansen, whose son-in-law he eventually became. Hansen turned over to Hetsch the interior decoration of the Christiansborg palace, recommending him for naturalization as a Danish subject and for membership in the national academy. In 1835 Hetsch was appointed professor of architecture, later being made director of the school of technology. His principal achievements were ecclesiastical, including a synagogue and a Catholic church; also numerous restorations of important churches in the capital city. He compiled several treatises on building and decoration, of which two have been translated into English and German.



532. Obverse. *Head to right.* GUSTAV FRIEDRICH HETSCH. Below HAN VEILEDEDE HAANDVÆRKEREN VED KUNSTENS FORMER. Signed on truncation C: CHR: (Christen Christensen). Reverse. *Minerva seated, contemplating an owl which she holds in her hand; the attributes of architecture in the foreground.* SKIÖNHED SKAL ADLE ARBEIDET Signed H: CONR: (Harald Conradsen). In exergue MDCCCXLV. 38 mm. Bronze. [Bergsøe 1059.] R. J. E. Collection.

PLATE 52

## REZSŐ HIKISCH

Born 1876 in Budapest, he studied architecture in his native city, later continuing at Dresden his education in the plastic arts. He was a pupil of Paul Vollatz. Among buildings erected by Híkisch may be mentioned the hotel Astoria and a large public school in Budapest, where he executed a monument to Queen Elisabeth of Hungary, who had died in 1903. For that city also he drew the plans for a municipal funeral hall with its crematorium, and designed a monument to Hungarian national heroes. Although the greater part of his work has been accomplished in Budapest, his activity has not been confined to that capital; at Kiskunhalas he erected a theatre and the town hall. Híkisch is a member of the leading Hungarian and Bavarian organizations of architecture, engineering, and the fine arts.

533. Uniface. *Head to right.* HIKISCH REZSŐ Signed in monogram F Ö B (F. Ö. Beck). 140 mm. Bronze cast. R. J. E. Collection.

PLATE 59

## GEORG HEINRICH FRIEDRICH HITZIG

Born 1811 in Berlin; died there in 1881. He studied in his native city and in Paris, later going to Italy, where he began his architectural career by designing the Revoltella palace. Returning to Berlin, Hitzig erected the new stock exchange and the provisional Parliament building, transformed the arsenal into a museum, built the Hall of Fame with its imposing dome, and the Polytechnicum at Charlottenburg. Collaborating with Knoblauch, he designed many residences and villas, these being so numerous on one street in Berlin that its name was changed to Hitzigstrasse. He was president of the Berlin Academy of Fine Arts, member of the Academies of Munich, Vienna, Amsterdam, and Madrid, and received many decorations.

534. Uniface. *Head to left.* FRIEDRICH \* HITZIG \* ARCHITEKT \* MDCCCLXXX Signed on truncation E. LÜRSSEN 90 mm. Bronze cast. Kaiser-Friedrich-Museum, Berlin.

PLATE 59

## JOSEF HLÁVKA

Born 1832 at Prestitz, near Pilsen in Bohemia; died 1908 in Prague. After a course of study in engineering and architecture at the Vienna academy, Hlávka travelled extensively, both to supplement his education and to execute commissions for buildings. He visited Italy, Greece, France, Belgium, and Germany. In addition to his activity in Vienna, where he served as consulting expert to the government, Hlávka designed buildings both public and private in other places. Among these may be mentioned the lying-in hospital at Prague; and at Czernowitz the palace of the Greek bishop, the sacerdotal college, and the Catholic-Armenian church.

535. Obverse. *Bust to left.* JOSEF | HLÁVKA Signed A · SCHARFF Reverse. K NAROZENINÁM | LXX · | VĚNO- VALI | PŘÁTELÉ A CTITELÉ | XV. ÚNORA | MDCCCCI 61 mm. Bronze. [von Loehr p. 53, 361.] R. J. E. Collection.

PLATE 48

NOTE: Medal struck in commemoration of the architect's seventieth birthday, February 15, 1901.

## ELIAS HOLL

Born 1573 at Augsburg; died there in 1646. Having first studied under his father, Hans Holl, a master-builder, the young Elias worked with him for a time before going to Italy for study and travel. While in Venice he became so strongly imbued with the spirit of the late renaissance as represented by the works of Palladio, that upon his return Holl's architectural ideals made their impress upon the entire city. From 1602 to 1631 he held various positions under the municipality, during this time building the Zunfthaus der Bäcker, the Zeughaus, the Metzgerhaus, a large hospital, as well as numerous turrets, towers, and bridges. His principal work, the Augsburger Rathaus, completed in 1620 and shown on the medal described below, had occupied all of his time for the previous five years. Holl published an autobiography in which he used his own buildings as a basis for the discussion of architectural theories and principles. Meyer has called him one of the greatest representatives of the Italian spirit in the renaissance architecture of Germany.

536. Obverse. *Façade of the town hall in Augsburg.* RATHHAUS IN AUGSBURG. *In exergue* I. I. NEUSS DIR. *Signed* RABAUSCH F. Reverse. UNTER | D. STADTPFLEGERN | JOH. JAC. REMBOLD | UND | HIERONYMUS IMHOFF | WURDE D. GRUND Z. DIESEM | PRACHT-BAU GELEGT | D. 25. AUG. 1615. | — | D. BAU WURDE AUSGEFÜHRT | UND VOLLENDET 1620, | VON | ELIAS HOLL | STADT-WERKMEISTER, | GEB. D. 28. FEBR. 1576. | GEST. D. 11. APR. 1637. 41 mm. White metal. R.J.E. Collection. PLATE 74

#### FRANCIS L. V. HOPPIN

Born 1869 in Providence, Rhode Island. He was educated at the Massachusetts Institute of Technology and in Paris. Among structures for public service designed by him may be mentioned the county court-house in Albany, and in New York City the police headquarters, also several police stations, fire stations, and theatres. Hoppin has erected numerous city residences and country homes in New York, Baltimore, Washington, and their environs. At one time he was a lecturer at Columbia University. He served in the National Guard during the Spanish-American war and the Mexican border disturbances, and during the world war held the position of military secretary to the Governor of New York. Hoppin is a member of the Architectural League and of the New York Sketch Club.

537. Uniface. *Bust to left in uniform and cap. On the collar the insignia of the 12th N. Y. regiment. A laurel branch below the shoulder.* CAPTAIN FRANCIS L. V. HOPPIN. MCMIV. *Signed* CH. HAAG *The words* JNO. WILLIAMS. INC. | BRONZE FOUNDRY N. Y. (*incised*) near bottom. 300 mm. Bronze cast. R.J.E. Collection. PLATE 76

#### FRANZ VON HOVEN

Born presumably about the middle of the nineteenth century. Little seems to be recorded concerning von Hoven's education or his independent professional activity, which appears the more remarkable by virtue of the fact that his name is given as the senior architect with whom Ludwig von Neher collaborated in the construction of the new Rathaus. This building was erected by them at Frankfurt and completed in 1903, being illustrated on the medal described below.

538. Obverse. *Busts jugate to left of* D<sup>R</sup> ADOLF: VARRENTRAPP *and* D<sup>R</sup> FRANZ: ADICKES. *Above coat of arms.* At left ZVM: GED/ECHTNIS: DER: VNTER: OBER= | BÜRGERMEISTER: D<sup>R</sup> FRANZ: ADICKES: VND: | BÜRGERMEISTER: D<sup>R</sup> ADOLF: VARRENTRAPP: At right DVRCH: FRANZ: VON: HOVEN: VND: LVDWIG: NEHER: | ERFOLGTEN: ERBAVVNG: DES: NEVEN: RAT= | HAVSES: DER STADT: FRANKFVRT: AM: MAIN *Signed* J KOWARZIK (*all lettering incised*). Reverse. *The new town hall, two female figures with ropes of laurel forming frame around same. Below* ERBAVT: 1901-1903 *Signed in monogram* J. K. (*Josef Kowarzik*). Edge. *The number* 86 57 x 80 mm. Bronze. R.J.E. Collection. PLATE 74

#### DEZSŐ DE HÜTL

Born 1870 at Felsőbánya, in the district of Szathmár, eastern Hungary. His education at the Technische Hochschule in Budapest was supplemented by study and practical experience in the atelier of Professor Hauszmann. In Budapest he erected a monastery, school, and church for the Piarist order, also other churches, buildings for the Hungarian brewery, the Farmers' Insurance Company, a commercial college, several palatial residences, and numerous smaller dwellings. Appointed professor at the Technische Hochschule, he was also vice-president of the Society of Hungarian Engineers and Architects, and president of the Hungarian Association of Plastic Arts. His most important book is entitled "Bernini," and is a treatise on the history of architecture.

539. Uniface. *Head to left.* DESIDERIVS DE HÜTL. *Signed in monogram* F Ö B (*F. Ö. Beck*). 154 mm. Bronze cast. R.J.E. Collection. PLATE 62

#### LOUIS JEAN HULOT

Born 1871 in Paris. At the École des Beaux-Arts, which he entered as one of its youngest pupils, Hulot distinguished himself by the number of prizes and honors which were awarded to him. He was chosen logiste five times, in addition to which thirteen medals of the Beaux-Arts were won by him while a student, as also the prix Chaudesaigues, prix Leclaire, prix

Labarre, prix Blouet, prix des Architectes américains, and finally the grand prix de Rome. In 1904, his fourth year of study at the villa Medici, he spent a month visiting Greek ruins for the purpose of selecting one as the basis for his design of a restoration, as required of all holders of the prix de Rome. He finally decided upon the entire town of Sélinonte in Sicily; the drawings which he sent to Paris were so remarkable as to be held worthy of reproduction in book form, with text by Gustave Fougères, professor at the Sorbonne: an imposing volume of three hundred pages, royal folio. Hulot has been active and eminent as an architect in private practice in Paris.

540. Uniface. *Head to right.* JEAN | HVLOT | ARCHITECTE | ROME | 1905 Signed P. V. DAUTEL 97 mm. Bronze cast. R.F.E. Collection. PLATE 60

#### RICHARD MORRIS HUNT

Born 1828 at Brattleboro, Vermont; died 1895 at Newport, Rhode Island. His courses of study under Darier in Geneva and at the École des Beaux-Arts in Paris were followed immediately by a commission from Napoleon III for work on the Louvre. Returning to America in 1855, Hunt opened an office in New York City and entered upon a career crowned with success and honor. He erected the Tribune building, the Presbyterian Hospital, and many residences, including those for the Vanderbilt, Gerry, and Astor families. Among important buildings designed and executed by him outside of New York, may be mentioned the National Observatory in Washington, the administration building for the World's Fair of 1893 in Chicago, and the Fogg museum at Harvard. He received countless honors and distinctions in America and abroad; chevalier of the Legion of Honor, honorary member of the Académie des Beaux-Arts in Paris and of the order of S. Luca in Rome, he also received the Queen's gold medal from the British Institute. The Affiliated Arts Societies erected a monument to him in New York, opposite the old Lenox Library which he had designed. On one of the Vanderbilt houses there was the statue of a workman with mallet and chisel, the head of the figure being a portrait of Hunt.

541. Uniface. *Bust to right, ornamented rim.* A · D · 1891 · RICH · MORRIS · HUNT · Signed KARL BITTER SCULPTOR On truncation HENRY BONNARD BRONZE CO | NEW YORK 1891 (all lettering incised). 620 mm. Bronze cast. Architectural League of New York. PLATE 62

NOTE: Copy of a medallion which was set in the wall of "Marble House," the Vanderbilt residence at Newport, R. I.

#### CHARLES EDWARD HUTCHINSON

Born in the latter part of the eighteenth century, probably in or near Birmingham. The first authenticated information concerning Hutchinson is to the effect that he became a pupil of Thomas Rickman in 1818; three years later he was admitted to partnership. This firm specialized in ecclesiastical architecture, as mentioned in the biographical note on the senior architect, found elsewhere in this work. Hutchinson collaborated with Rickman on St. Peter's Church, Birmingham, and on St. George's Church in the same city, having an important share in the designing of churches at Hampton Lucy, Glasgow, Mellor, and Darwen, as also in the restoration of Rose Castle, the seat of the Bishop of Carlisle. His architectural career was a relatively short one, as he died in 1831, ten years after his admission to partnership with Rickman.

542. Full description of medal will be found under No. 831 (Rickman). PLATE 86  
543. Full description of medal will be found under No. 832 (Rickman). PLATE 86

#### LUDWIG JÁMBOR

Born 1869 in Budapest. After study at the Polytechnicum of his native city, where he was awarded the gold medal and the travelling scholarship of the Society of Engineers and Architects, Jámor visited many countries. On his return to Budapest he associated himself with Zoltán Bálint, in collaboration with whom he built the assembly room at Szathmár, a school at Nagykanizsa, the synagogue in Budapest-Lipótváros, the town hall of the district of Hajdiner, a parish house for the Reformed Church at Debrecz, and many private residences in Budapest. In collaboration, Bálint and Jámor also designed the Hungarian section for the Paris Exposition of 1900, for which the grand prix was awarded to them jointly. Jámor was appointed a member of the Hungarian national ministry of architecture.

544. Full description of medal will be found under No. 38 (Bálint). R.F.E. Collection. PLATE 8

## GEORGES FERNAND JANIN

Born 1880 at Nîmes; died 1912 in Rome. In his nineteenth year he went to Paris and began his studies at the École des Beaux-Arts, later gaining practical experience under Laloux, the famous architect of the Orsay palace. In spite of his youth, Janin distinguished himself as a student at the Beaux-Arts, winning many medals and prizes, among these the second grand prix, the prix Rougevin, and the prix Stillman.

545. Uniface. *Bust to left.* F. JANIN. *Near bottom at left* ROMA | MCMXII *Signed* M. DAMMANN 155 x 125 mm. Bronze cast. R.J.E. Collection. PLATE 69

## WYNAND JANSSENS

Born 1827 in Brussels. Little is definitely known concerning his early life or education, except that he studied both architecture and engineering, probably in his native city, where most of his work was accomplished. There he designed the public baths of the rue des Tanneurs and several mercantile buildings. In Brussels also Janssens erected the Masonic temple which is commemorated on the medal described below. He wrote a treatise dealing with the construction of schoolhouses and having special reference to the problems of heating and ventilation; this book was illustrated by drawings for model schools of various types.

546. Obverse. *Head of Leopold I to left.* LEOPOLD PREMIER ROI DES BELGES. *Below* XIX ANNIVERSAIRE | DE L'INDÉPENDANCE NATIONALE. *Signed* VEYRAT F. Reverse. *A large building with interior court.* CITÉ OUVRIÈRE A IXELLES. *In exergue* W. JANSSENS ARCH. | POSE DE LA PÈ PIERRE | LE XXIII SEPT. | M · D · CCC · XLIX. *Rim ornamented on obverse and reverse.* 37 mm. Bronze. R.J.E. Collection. PLATE 61
547. Obverse. *Female figure, the attributes of masonry at her feet, standing between two pedestals bearing the letters J B (Joseph Pierre Braemt).* Above R · · □ DES AMIS PHILANTHROPEs *Below* OR · · DE BRUXELLES Reverse. SOUVENIR | DE | RECONNAISSANCE | AU | T · · C · · F · · | W · · JANSSENS | ARCHITECTE *Below, branches of laurel.* Legend ÉRECTION D'UN TEMPLE MAÇONNIQUE. 5870 [*Hamburg. Zirkel Corr. II, 271.*] 47 mm. Bronze. R.J.E. Collection. PLATE 61

## GIUSEPPE JAPELLI

Born 1783 in Venice, where he died in 1852. Following his study of architecture and engineering at Bologna, and under Selva in Venice, Japelli was called to Padua and entered upon an active career. There he drew the plans for the university and executed a monument to Palladio, building the Pedrocchi restaurant and the Giacomini palace. His greatest architectural achievement was unquestionably the Teatro Nuovo, the medal described below being issued in 1847 to commemorate his work in connection with this structure. Japelli laid out extensive gardens at Bassano, Cremona, and Rome; he belonged to many Italian societies and was a corresponding member of the Royal Institute of British Architects.

548. Obverse. *Head to right.* NELL' ARTE SUA COME AQUILA VOLA *Below* GIUS · JAPELLI ING · ARCHITETTO *Signed* F · PUTINATI Reverse. *Inscription* PEL RICOSTRUITO | TEATRO NUOVO | PADOVA | MDCCCXLVII *Below, a theodolite and drawing instruments.* 57 mm. Silver. [*Ratio Cat., Aug. 1914, 5392.*] R.J.E. Collection. PLATE 41

## H. JASSOY

Little seems to be recorded concerning the life and career of this German architect, despite the fact that he had attained a sufficiently high reputation to be entrusted with the erection of the Rathaus at Stuttgart, an undertaking in which he was associated with Johannes Vollmer, whose biography will be found in this work. The Rathaus, which was built during the years 1899 to 1905 and has been called a masterpiece of architecture, is shown on the medal described below.

549. Obverse. *View of the old town hall at Stuttgart.* DAS ALTE STÜRZT, ES ÄNDERT SICH DIE ZEIT. *In exergue* ALTES RATHAUS | 1468-1899 Reverse. *View of the new town hall.* \*UND NEUES LEBEN BLÜHT AUS DEN RUINEN. ERBAUT | UNTER DEN | OBERBÜRGERM. | RÜMELIN u. GAUSS | DURCH DIE | PROFESSOREN | H. JASSOY | u. J. VOLLMER | 1899-1905 *In exergue* NEUES RATHAUS | STUTTGART *Signed* MAYER & WILHELM ST. 60 mm. Bronze. R.J.E. Collection. PLATE 87



## CHARLES JAUBERT

550. Uniface. *Bust to left.* CHARLES JAUBERT ARCHITECTE Signed CTESSE ALBAZZI 1900 168 mm. Bronze cast. R.J.E. Collection. PLATE 42

## THOMAS JEFFERSON

Born 1743 at Shadwell, Virginia; died 1826 at Monticello. Early in life he showed his interest in sculpture and architecture by study of the classical models in both fields; his desire for a political career developed somewhat later. Having served successively as a member of the Virginia House of Burgesses and of the Continental Congress, he was chosen in 1776 to draft the Declaration of Independence. During the decade, 1779-1789, Jefferson devoted his time to his political responsibilities, being successively Governor of Virginia, Member of Congress, and Minister to France. Later he was Secretary of State and Vice-President, and in 1801 was elected President of the United States, holding office for two terms. The Louisiana Purchase referred to on many of his medals was one of the outstanding events of his administration. It is due to Jefferson's critical taste in sculpture that Houdon obtained the commission for the statue of Washington at Richmond; but whereas in sculpture Jefferson ranks as a highly cultivated amateur, in building and engineering he had the knowledge of the professional. As architect of the University of Virginia, he made the details which have been preserved to this day, the drawings bearing in his own hand specific instructions to the carpenters and other artisans. Jefferson also built Monticello, his beautiful home in Virginia, which is depicted on one of the medals, executing all the plans and elevations. Shortly before his death he began work on the design for an astronomical observatory at Charlottesville. It is to be regretted that his ability as an architect is not more generally known. To him are attributed certain features of the White House and the Capitol at Washington; also the classic revival as applied to public buildings and private dwellings throughout the country. His activity in his chosen avocation has been treated exhaustively in two books of recent date, "Thomas Jefferson as an Architect," by William Alexander Lambeth, M. D., and Warren H. Manning, and "Thomas Jefferson, Architect," the latter an authoritative volume by Dr. Fiske Kimball.

551. Obverse. *Bust to left, with wig and in the garb of the period.* TH. JEFFERSON PRESIDENT OF THE U. S. 4 MARCH 1801 Signed on truncation in monogram J R. Reverse. *A rock inscribed CONSTITUTION Liberty holding a scroll, an eagle carrying a wreath. At right, attributes of peace and war. Legend UNDER HIS WING IS PROTECTION In exergue TO COMMEMORATE JULY 4 1776* 45 mm. Pewter. [Satterlee 5.] R.J.E. Collection. PLATE 63

NOTE: This medal is attributed to Johann Matthias Reich, a German medallist who emigrated to America in 1800 and settled in Philadelphia. His bust of Jefferson has apparently served as a model for many of the later medals.

552. Obverse. *Bust to left, with wig and in the garb of the period.* TH. JEFFERSON PRESIDENT OF THE U. S. A.D. 1801 Reverse. *Clasped hands, above which a pipe and a tomahawk crossed. Legend PEACE AND FRIENDSHIP* 101 mm. Silver. R.J.E. Collection. PLATE 63

NOTE: The medal is made of two silver shells which are held together by a collar, and there is a loop and ring for suspension. This medal is a specimen of what are known as "Indian Peace Medals." They bore the portraits of early Presidents of the United States and were given to friendly Indians. A description of these medals will be found in W. S. Baker's "Medallic Portraits of Washington," page 81. The subject has further been treated exhaustively by Bauman L. Belden in a work entitled "Indian Peace Medals Issued in the United States."

553. Obverse and reverse same as No. 552. 100 mm. Bronze. [Satterlee 4.] R.J.E. Collection. PLATE 63  
NOTE: This medal and Nos. 554 and 555 are early mint restrikes of Indian Peace Medals.

554. Obverse. *Similar to No. 552. There are three buttons on waistcoat instead of four.* Reverse. *Similar to No. 553.* 75 mm. Bronze. [Satterlee 4.] R.J.E. Collection. PLATE 63

NOTE: In the R.J.E. Collection there is also a specimen with slight variations in the die, particularly in the lettering, and with a very heavy flan.

555. Obverse. *Similar to No. 552. There are two buttons on waistcoat instead of four.* Reverse. *Similar to No. 553.* 52 mm. Bronze and pewter. [Satterlee 4.] R.J.E. Collection. PLATE 63

NOTE: Both the bronze and the pewter medal show a crack in the die between the letters R and I in FRIENDSHIP on the reverse. There is also in the R.J.E. Collection another specimen in pewter, 50 mm., without the crack and apparently struck at an earlier period.

556. Obverse. THE DECLARATION OF INDEPENDENCE WAS ADOPTED JULY 4 1776 Reverse. JEFFERSON, WAS ITS HONORED AUTHOR & ADAMS, THE PILLAR OF ITS SUPPORT *Rim milled on obverse and reverse.* 19 mm. Silver, bronze, and brass. R.J.E. Collection. PLATE 65

557. Obverse. *Bust to left, with wig and in the garb of the period.* TH. JEFFERSON BORN AP. 2. 1743. DIED JULY 4, 1826 Reverse. *The shield of the United States between branches of laurel.* TO COMMEMORATE JULY 4 1776 Edge milled. Rim milled on obverse and reverse. 19 mm. Silver. R.J.E. Collection. PLATE 65

558. Obverse. *Busts of the first eight Presidents in circular frames, with name over each.* Reverse. *In a wreath of roses* FIRST PRESIDENT | GEORGE WASHINGTON | SECOND | JOHN ADAMS | THIRD | THOMAS JEFFERSON | FOURTH | JAMES MADISON | FIFTH | JAMES MUNROE (*sic*) | SIXTH | JOHN QUINCY ADAMS | SEVENTH | ANDREW JACKSONS (*sic*) | EIGHTH | MARTIN VAN BUREN | — (*signature illegible*). 46 mm. White metal. [Baker 221.] R.J.E. Collection. PLATE 64

NOTE: Baker gives the signature as W. H. BRIDGENS NEW. YORK.

559. Obverse. *Bust facing left, in the garb of the period.* 1848 \* JEFFERSON SOCIETY \* Below LOUISVILLE, KY. Reverse. *In a wreath of laurel engraved inscription* 1879. | H. H. SENG. | 1899. Rim milled on obverse and reverse. 37 mm. Silver. R.J.E. Collection. PLATE 64

560. Obverse. *A square, subdivided into smaller ones and showing certain combinations of numbers.* At the bottom of the square AARON WHITE, | NEW BOSTON CONN. | JAN. 1. 1863. PRICE 25 CTS. At left JEFFERSON | BORN | OCT. 2. 1743 | DIED | JULY 4. 1826 At top FRANKLIN | BORN | JAN. 17, 1706 | DIED | APR. 17. 1790 At right WASHINGTON | BORN | FEB. 22. 1732 | DIED | DEC. 14. 1799. At bottom LAFAYETTE | BORN | SEPT. 6. 1757 | DIED | MAY 19. 1834. Reverse. *Calendar for the year 1863, in a square similar to that on obverse.* At left EMANCIPATION | JAN. 1. 1863 At top CALENDAR | FIG. DAY | CHANGE YEARLY At right INDEPENDENCE | JULY 4. 1776. At bottom CONSTITUTION | MARCH 4. 1789. 39 mm. Brass. R.J.E. Collection. PLATE 64

561. Obverse. *Bust to right, with wig and in the garb of the period, in a closed wreath of roses.* Legend THOMAS JEFFERSON, THIRD PRESIDENT OF THE U. STATES Signed G. H. L. N. Y. (George Hampden Lovett). Reverse. *View of Monticello.* MONTICELLO, THE SEAT OF THOMAS JEFFERSON Signed G. H. L. N. Y. 34 mm. Bronze. [Satterlee 6.] R.J.E. Collection. PLATE 65

NOTE: One of a series of medals, executed by Lovett, of homes of the Presidents of the United States.

562. Obverse. *Bust to right, with wig and in the garb of the period.* JEFFERSON Signed BOLEN Reverse. THOMAS JEFFERSON. 3<sup>RD</sup> PRESIDENT. U. S. Inscription EQUAL | AND | EXACT JUSTICE | TO | ALL MEN. Rim milled on obverse and reverse. 25 mm. Silver, brass, and bronze. [Bolen 26.] R.J.E. Collection. PLATE 64

NOTE: The obverse of this medal exists muled with the obverse of No. 563 and with the obverse of No. 564. It has been stated that these are the only mules by Bolen himself, though others are common.

563. Obverse. *Same as No. 562.* Reverse. *Head of Liberty to left, over her shoulder a pike, surmounted by a Phrygian cap.* LIBERTAS AMERICANA In exergue 4 JUL 1776. Signed on truncation BOLEN Rim milled. 25 mm. Brass. [Reverse, Bolen 30.] Description taken from this source.

NOTE: Loubat in his "Medallie History of the United States of America" states that the original of the Libertas Americana medal was executed by the French sculptor Augustin Dupré in 1783 under the direction of Benjamin Franklin, ambassador to the court of France. Bolen's signature on the truncation of the head of Liberty is unwarranted.

564. Obverse. *Same as No. 562.* Reverse. *Togated bust of Washington to right, with wig.* WASHINGTON Signed BOLEN Rim milled. 25 mm. White metal. [Baker 222; Reverse, Bolen 25.] R.J.E. Collection. PLATE 64

NOTE: George Washington (1732-1799) was the first President of the United States.

565. Obverse. *Same as No. 562.* Reverse. *Bust of Andrew Jackson to right.* JACKSON Signed BOLEN Rim milled. 25 mm. Brass. [Reverse, Bolen 27.] American Numismatic Society. PLATE 64

NOTE: Andrew Jackson (1767-1845) was the seventh President of the United States.

566. Obverse. *Same as No. 562.* Reverse. *Head of Daniel Webster to right.* WEBSTER Signed BOLEN Rim milled. 25 mm. Brass, bronze, and bronze silvered. [Reverse, Bolen 29.] R.J.E. Collection. PLATE 64

NOTE: Daniel Webster (1782-1852) was a famous American statesman and orator.

567. Obverse. *Same as No. 562.* Reverse. *Bust of Abraham Lincoln to right.* LINCOLN Signed BOLEN Rim milled. 25 mm. White metal. [Reverse, Bolen 28; Lincoln in Numismatics 868.] Description taken from these sources.

NOTE: Abraham Lincoln (1809-1865) was the sixteenth President of the United States.

568. Obverse. *Same as No. 562.* Reverse. JEFFERSON | INSURANCE | COMPANY | CAPITAL \$200,000. | SUR-PLUS 300,000. | 111 BROADWAY | NEW YORK. Rim milled. 25 mm. White metal. Proskey Collection.

PLATE 64

569. Obverse. *The American eagle, with sunburst, thirteen stars, and shield.* E PLURIBUS UNUM on a scroll. Signed BRICHAUT DIR. Reverse. THOS JEFFERSON | 1801 in a circle of twenty-four stars. 30 mm. Bronze. R.J.E. Collection.

PLATE 65

NOTE: One of a series of medals of presidents of the United States, from Washington to Hayes inclusive. They were issued in 1878 by Auguste Bricbaut, of Brussels.

570. Obverse. *Bust of Cleveland to left.* GROVER CLEVELAND Below PRESIDENT OF THE UNITED STATES Reverse. *A crowing cock surrounded by busts of Jefferson, Cleveland, Jackson, and Tilden in circular frames, with dates and inscriptions.* Above A PUBLIC | OFFICE | IS A PUBLIC | TRUST Below WASHINGTON MAR: 4. 1893 44 mm. White metal. R.J.E. Collection.

PLATE 67

NOTE: Andrew Jackson (1767-1845) was the seventh, and Grover Cleveland (1837-1908) the twenty-second President of the United States. Samuel J. Tilden (1804-1886) was the Democratic candidate for the presidency in 1876.

571. Obverse. *Head of Columbus to right in a closed wreath of laurel.* \* THE DISCOVERY OF AMERICA 1492 \* WORLD'S COLUMBIAN EXPOSITION CHICAGO 1892-1893 Reverse. *Head of Washington in an oval, surrounded by busts of twenty-two presidents of the United States with name under each. A circlet of stars and flags above.* THE PRESIDENTS OF THE UNITED STATES OF AMERICA At bottom PAT. APPLIED FOR. Signed RYDEN 55 mm. Lead bronzed. R.J.E. Collection.

PLATE 64

572. Obverse. *Similar to No. 571 except that the wreath is of oak and there is a band woven into it inscribed* WORLDS FAIR CHICAGO 1893 Reverse. *Similar to No. 571 but the flags in the circle of stars and the words PAT. APPLIED FOR and RYDEN are omitted.* 31 mm. Aluminum. [Lincoln in Numismatics 512.] R.J.E. Collection.

PLATE 64

573. Obverse. *Busts of McKinley and Hobart jugate to left.* G. A. HOBART. WM McKINLEY. At left AM RY SUPPLY CO. N Y. Reverse. *Similar to No. 572.* Rim beaded on obverse and reverse. 35 mm. Bronze. [Lincoln in Numismatics 819.] R.J.E. Collection.

PLATE 64

NOTE: William McKinley (1843-1901) was the twenty-fifth President of the United States. Garret A. Hobart (1844 1899) was Vice-President during part of McKinley's first term and died in office.

574. Obverse. *Busts of Jefferson, Jackson, and Bryan jugate to left.* JEFFERSON · JACKSON · BRYAN Reverse. *The Liberty Bell.* Outer legend NATIONAL DEMOCRATIC CONVENTION Below \* JULY 4. 1900 \* Inner legend A REPUBLIC AGAINST AN EMPIRE Inscription on bell IN PHILADA BY | PASS AND STOW | PHILADA | MDCCCLIII 43 mm. Bronze and white metal. R.J.E. Collection.

PLATE 65

NOTE: Andrew Jackson (1767-1845) was the seventh President of the United States. William J. Bryan (1860-1925) was the Democratic candidate for the presidency in 1896, 1900, and 1908.

575. Obverse. *Busts of Napoleon and Jefferson jugate to left.* — NAPOLEON SOLD IT — APRIL 30<sup>TH</sup> — JEFFERSON BOUGHT IT — Below 1803 Reverse. Monogram US composed of a horseshoe and scroll, a four-leaved clover and seven stars above, seven stars below. Inscription on the scroll ST. LOUIS | 1903-4 | EXPOSITION On the horseshoe GOOD LUCK Legend LOUISIANA PURCHASE Below STARS AND STRIPES FOREVER At left PAT'D At right 1903 Edge milled. Rim milled on obverse and reverse. 36 mm. Bronze and aluminum. R.J.E. Collection.

PLATE 66

576. Obverse. *Bust of Jefferson, in court attire, facing right in a circle with an ornamental border of laurel.* Reverse. *Bust of Napoleon, in uniform, facing left, the ornamental border being the same as on the obverse. Both sides of medal are engraved.* 33 mm. Bronze silvered. R.J.E. Collection.

PLATE 66



577. Obverse. *Busts of Napoleon and Jefferson jugate to left, a palm branch at each side.* · BONAPARTE \* JEFFERSON ·  
Below 1803-1903 Reverse. *In a wreath of laurel* \* | LOUISIANA | CENTENNIAL | DECEMBER 20<sup>TH</sup> | —  
1903 — | \* *Legend* LOUISIANA, MISSOURI, ARKANSAS, IOWA, MINNESOTA, KANSAS, NEBRASKA,  
N. DAKOTA, S. DAKOTA, MONTANA, COLORADO, OKLAHOMA, WYOMING, INDIAN · TERRITORY ·  
(sic) Rim milled on obverse and reverse. 51 mm. Silver. R.J.E. Collection. PLATE 66

NOTE: The portrait on this medal was apparently taken from St. Memin's engraving of Jefferson, and undoubtedly portrays his features more accurately than is the case with the somewhat idealized portraits in general use.

578. Obverse. *Bust to left, with wig and in the garb of the period, in a wreath of laurel, the shield of the United States below. Signed on truncation* M. S. Reverse. *Horn of plenty and rising sun; ornamented field with inscription* DEDICATION | CEREMONIES | LOUISIANA PURCHASE | EXPOSITION | ST. LOUIS U. S. A. | APRIL 30. | 1903 38 mm.  
Lead gilt. R.J.E. Collection. PLATE 65

579. Obverse. *Bust to left, with wig and in the garb of the period.* TRIBUTE TO THE AUTHOR OF THE DECLARATION OF INDEPENDENCE Below -1776 - Reverse. THE THOS. JEFFERSON MEMORIAL ASSOCIATION OF THE UNITED STATES-1903- *Inscription* WE HOLD THESE | TRUTHS TO BE SELF EVIDENT | THAT ALL MEN | ARE CREATED EQUAL | THAT THEY ARE ENDOWED BY | THEIR CREATOR WITH | CERTAIN INALIENABLE RIGHTS | THAT AMONG THESE | ARE LIFE LIBERTY AND | THE PURSUIT OF | HAPPINESS 38 mm. Bronze. R.J.E. Collection. PLATE 65

580. Obverse. *Similar to No. 579.* Reverse. *Similar to No. 579. Slight variations in both.* 76 mm. Bronze. [Cat. U. S. Mint, Phila., 1914, p. 391, 376.] Description taken from this source. National Museum, Washington.

NOTE: "The American Journal of Numismatics," 1903, Vol. XXXVII, page 109, mentions four dies in honor of Jefferson after designs supplied by the Thomas Jefferson Association. Mr. T. L. Comparette, curator at the Philadelphia mint, writes under date of July 23, 1919, that this statement is misleading, that the four dies refer to the obverse and reverse of No. 579 and the obverse and reverse of No. 580.

581. Obverse. *Bust facing left.* ST. LOUIS 1904 Below \* JEFFERSON \*\*\* Reverse. *Bust of Napoleon to left.* · SOUVENIR WORLDS FAIR · Below - NAPOLEON - 31 mm. Aluminum. R.J.E. Collection. PLATE 67

NOTE: This medal was issued as a souvenir of the World's Fair and is usually found in the form of a watch-fob.

582. Obverse. *Busts of Napoleon and Jefferson jugate to left.* \*\* ST. LOUIS \*\* 1803 SOUVENIR 1904 Reverse. *Joan of Arc on a horse, and an Indian in a canoe.* \*\* LOUISIANA PURCHASE \*\* CENTENNIAL Edge milled. Rim milled on obverse and reverse. 26 mm. Brass gilt. Proskey Collection. PLATE 66

583. Obverse. *Same as No. 582.* Reverse. *Similar to No. 582, but with slight difference in lettering, the size of the stars, etc.* 26 mm. Brass. R.J.E. Collection. PLATE 66

584. Obverse. *Same as No. 582.* Reverse. *Similar to No. 582, but with marked difference in style of lettering, the shape of the stars, etc.* 26 mm. Brass. Proskey Collection. PLATE 66

585. Obverse. *Busts of Napoleon, Jefferson, and Roosevelt.* IN COMMEMORATION OF LOUISIANA PURCHASE EXPOSITION \* 1803 · 1904 \* Signed THE WHITEHEAD & HOAG CO NEWARK, N. J. Reverse. *Busts of Adolphus Busch, Charles H. Huttig, and David R. Francis.* Above ST. LOUIS Below COMPLIMENTS OF | HUYLER'S Rim milled on obverse and reverse. 32 mm. Bronze and lead bronzed. R.J.E. Collection. PLATE 66

NOTE: Theodore Roosevelt (1858-1919) was the twenty-seventh President of the United States. David R. Francis was president of the Louisiana Purchase Exposition, Adolphus Busch was the first chairman of the Foreign Relations Committee, and Charles H. Huttig was chairman of the Committee on States and Territories.

586. Obverse. *Busts of Napoleon and Jefferson jugate to left.* NAPOLEON — L. P. E. 1904 — JEFFERSON: *Signed in monogram* C C P E COPYRIGHT 1903 Reverse. *In a circle of thirteen stars, a fleur-de-lis enclosing an eagle.* Above L P E Below ST. LOUIS | 1904 WORLD'S FAIR PATD 7-7-03. 29 mm. Bronze. R.J.E. Collection. PLATE 66

NOTE: Red, white, and blue enamel is used for the purpose of decoration on the fleur-de-lis.

587. Obverse. *Bust facing left in oval frame, and map showing the extent of the Louisiana Purchase.* JEFFERSON | THE FATHER | OF THE LOUISIANA PURCHASE Reverse. *Administration Building* 1904 | THE WORLD'S FAIR | 1803 — ST. LOUIS — 1903 Below ADMINISTRATION BUILDING 38 mm. Aluminum. R.J.E. Collection. PLATE 67



588. Obverse. *Busts of Jefferson and Jackson jugate to left.* NATIONAL DEMOCRATIC CONVENTION JULY 6. 1904 Below · ST. LOUIS · Under the busts JEFFERSON JACKSON Reverse. *The Liberty Bell A REPUBLIC AGAINST AN EMPIRE The bell has inscribed upon it THEREOF LEV XXV V X | HOUSE IN PHILADA BY | PASS AND STOW | PHILADA | MDCCLIII.* 44 mm. Bronze and white metal. R.J.E. Collection. PLATE 65  
 NOTE: Andrew Jackson (1767-1845) was the seventh President of the United States. This medal, with ornamental pin, ribbon, and bar bearing the name of the state, was the official badge of the delegates to the convention. The inscription on the bell is from Leviticus xxv, 10: "And ye shall hallow the fiftieth year, and proclaim liberty throughout all the land unto all the inhabitants thereof."
589. Obverse. *Bust facing left.* LOUISIANA PURCHASE EXPOSITION Below ST. LOUIS. Reverse. *A view of the Cascade Gardens.* WORLD'S FAIR ST. LOUIS | CASCADE GARDENS In exergue 1904 31 mm. Bronze silvered. R.J.E. Collection. PLATE 67
590. Obverse. *Busts of Napoleon and Jefferson jugate to left.* LOUISIANA · PURCHASE · EXPOSITION Below · OFFICIAL · SOUVENIR · Reverse. *A map of the United States showing the extent of the LOUISIANA PURCHASE Above LOUISIANA TERRITORY | 1803 | 1,000,000. SQUARE MILES | \$15,000,000. Below ST LOUIS 1904 Rim beaded on obverse and reverse.* 34 mm. Silver, bronze, and brass. R.J.E. Collection. PLATE 65
591. Obverse. *Heads of Napoleon and Jefferson in a fleur-de-lis formed of leaves, an eagle above, a cartouche with date below.* Reverse. THE | LOUISIANA | PURCHASE | EXPOSITION | ST. LOUIS | 1904 in a wreath of laurel. Rim milled on obverse and reverse. 14 mm. Bronze gilt. American Numismatic Society. PLATE 65
592. Uniface. *Busts of Jefferson, Washington, and Lincoln.* NATIONAL PROGRESSIVE CONVENTION | CHICAGO 1912 On the back is a small shield and THE WHITEHEAD & HOAG CO. NEWARK, N. J. 47 x 42 mm. Brass silvered. American Numismatic Society.  
 NOTE: George Washington (1732-1799) was the first President and Abraham Lincoln (1809-1865) the sixteenth President of the United States.
593. Uniface. *Similar to No. 592 except that the inscription reads PROGRESSIVE NATIONAL CONVENTION and the date is 1916 The name of the manufacturer on the back is slightly smaller.* 47 x 42 mm. Brass. [Lincoln in Numismatics 447.] American Numismatic Society. PLATE 65  
 NOTE: Nos. 592 and 593 were used as badges and were suspended from a bar marked DELEGATES.
594. Uniface. *Bust of Jefferson facing left and in a frame. An eagle is perched above, laurel branches below.* THOMAS JEFFERSON On a scroll NATIONAL DEMOCRATIC CONVENTION On the back THE WHITEHEAD & HOAG CO. NEWARK, N. J. 58 x 41 mm. Bronze. Proskey Collection. PLATE 66  
 NOTE: The wings of the eagle are suspended from a bar with the word TAMMANY in gilt on dark blue enamel; a five-pointed star at each side. Above is the coat of arms of the United States; thirteen gold stars on dark blue enamel, thirteen stripes of red and white enamel; below on a ribbon BALTIMORE 1912.
595. Obverse. *Bust facing left. Legend \* THIRD ANNUAL DRAWING COMPETITION \* Below JOHN WANAMAKER Inner legend THOMAS JEFFERSON THIRD PRESIDENT Reverse. In a wreath of laurel THIRD ANNUAL | CHILDRENS CHRISTMAS | DRAWING COMPETITION | 1914 | JOHN WANAMAKER | NEW YORK PHILADELPHIA PARIS | LONDON* 37 mm. White metal. Proskey Collection. PLATE 67  
 NOTE: John Wanamaker (1838-1922), a prominent merchant in Philadelphia, was Postmaster-General of the United States during the administration of President Harrison.
596. Uniface. *Bust facing left. \* JEFFERSONIAN CLUB \* Below 1916 Rim milled.* 35 x 33 mm. Brass. Proskey Collection. PLATE 67
597. Obverse. *Bust to left, in wig and in garb of the period.* TH. JEFFERSON Reverse. R. MARTIN *The letters P L and others illegible; traces of some fastening device are apparent.* 21 mm. Bronze silvered. Proskey Collection. PLATE 66
598. Uniface. *Bust to left, in wig and in garb of the period.* 1743 1826 Below THOS. JEFFERSON 54 x 38 mm. Bronze cast. R.J.E. Collection. PLATE 67

599. Uniface. *Bust to right. Below* JEFFERSON 24.5 mm. *White metal. R. J. E. Collection.*

PLATE 66

NOTE: The origin of Nos. 599 and 600 is not clear, but it has been stated that they were used as trial impressions from embossing dies for United States stamped envelopes. Similar specimens exist of Clay, Franklin, Jones, Lincoln, Perry, Scott, Seward, Washington, and Webster, and also of Shakespeare. These medalets are said to have been struck by Robert Snyder & Co., who were the successors of George H. Lovett in New York City.

600. Uniface. *Similar to No. 599. The lettering is larger and in a slightly different position.* 23 mm. *White metal. R. J. E. Collection.*

PLATE 66

NOTE: The difference in size between this and No. 599 is due to the fact that the raised rim has been omitted.

601. Obverse. *Bust facing left, with wig and in the garb of the period.* FRIEND OF PERSONAL LIBERTY *Across the shoulder the signature of* TH JEFFERSON *Rim beaded. Reverse.* SEND YOUR ORDERS | TO | I. A. ROSENHEIM & BRO | \* | HUNTINGTON, W, VA | AND GET A HANDSOME | SOUVENIR FOB | PURE WHISKIES | LOWEST PRICES *Signed* L. F. GRAMMES & SONS. ALLENTOWN. PA. 49 x 31 mm. *Brass. Proskey Collection.*

PLATE 67

NOTE: The above was designed to be used as a watch-fob.

602. Uniface. *Bust to right, with wig and in the garb of the period.* KAUFEN NICHTS WAS DU NICHT BRAUCHST UND SOLLTE ES NOCH SO WOHLFEIL SEIN. *At right* THOMAS | JEFFERSON *Oval* 161 x 125 mm. *Bronze. [Schulman Cat. 71, 1895.] Schweizer Landesmuseum, Zurich.*

PLATE 67

- 602a. *Bust to left, a branch of laurel at each side.* PRESENTED BY THE | PENN NATIONAL BANK | PHILADELPHIA | COMMEMORATING | MY VISIT | 1924 *Reverse. On a shield —* ON THIS SITE — | ORIGINALLY STOOD THE DWELLING | IN WHICH | THOMAS JEFFERSON | DRAFTED THE | DECLARATION OF INDEPENDENCE | WHICH WAS ADOPTED BY | THE CONTINENTAL CONGRESS | IN THIS CITY, JULY 4, 1776. | ERECTED, 1775. REMOVED, 1883. 25 mm. *Bronze. R. J. E. Collection.*

PLATE 66

- 602b. *Bust similar to No. 579, in a circle of laurel. Legend* THOMAS JEFFERSON CENTENNIAL · 1926 · *Rim ornamented. Reverse.* AWARDED TO and space left blank for inscription. *Below, trademark of the die-sinkers and* STERLING *Signed* DIEGES & CLUST 34 mm. *Silver. R. J. E. Collection.*

PLATE 66

- 602c. Obverse. *Head of "Miss Liberty" to right, a rose below. Signed* P. W. B. (Paul Weyland Bartlett). *Reverse.* LE | PRÉSIDENT | DE LA | RÉPUBLIQUE FRANÇAISE | À | MARGARET | BEHAN | EN COMMÉMORATION | DES SERVICES POUR LE | JEFFERSON MEMORIAL | MONTICELLO | 14 JUILLET | 1925 | — | MISS LIBERTY *Reverse engraved. Oval* 52 x 39 mm. *Gold. Owned by Miss Behan.*

PLATE 66

NOTE: The above is reproduced from the original gold medal presented by the President of France to Miss Margaret Behan on Bastille day, July 14, 1925. Miss Behan was instrumental in securing funds, in the City of New York, for the Thomas Jefferson Memorial Foundation. Having raised a larger sum than any of the women who conducted similar efforts in other cities, and who were sent as official delegates on a patriotic pilgrimage to Paris, Miss Behan received the title of "Miss Liberty" and the gold medal. This medal has a further interest in that it was Mr. Bartlett's contribution to the Thomas Jefferson Memorial Foundation and probably the last which he designed prior to his death.

## FRANCIS YEATES JOANNES

Born 1876 at Green Bay, Wisconsin. From Cornell University he received the degree of B. Arch. in 1900, and won a graduate fellowship. Later he went to Paris for specialized work at the École des Beaux-Arts; while there he won the Jean Leclair prize, and in 1906 received the diploma of the École. Immediately upon his return to America, Joannes became associated with Francis H. Kimball, and for five years acted as designer in the erection of numerous structures of the office-building and bank-building type. Hereupon followed a period of two years as manager for Donn Barber, after which Joannes established himself temporarily in Canada, where, as associate in the firm of Ross and MacDonald, he devoted his time to the construction of railway hotels and termini. Returning to his own country in 1915, he has developed his practice along the lines of private residences and factories, as well as the warehouses for the Manhattan Storage and Warehouse Company. Joannes is a member of the Société des Architectes Diplômés, of the American Institute of Architects, and of the Beaux-Arts Society.

603. Uniface. *Bust to left. Below* FRANCIS-Y-JOANNES-ARCHITECT *Signed* JEAN-CAMUS PARIS 1926 237 x 171 mm. *Bronze cast. R. J. E. Collection.*

PLATE 69

## THOMAS ROBERT JOHNSON

Born 1872 at Toronto; died 1915 in New York City. He attended art and technical schools in his native city, where he later studied under Lenox and where he won for himself a reputation as a draughtsman and designer of rare taste and ability. In 1896 he went to New York and remained there until his death, during the greater part of this time holding a position in the office of Cass Gilbert. Johnson was a member of the Architectural Society of Toronto and of the Architectural League of New York.

604. Obverse. *Bust to left.* THOMAS · ROBERT · JOHNSON *Signed* U. RICCI. Reverse. *An inverted wreath of laurel enclosing inscription* IN MEMORY OF | THOMAS ROBERT JOHNSON | ARCHITECT | BORN TORONTO | MARCH 11 1872 | DIED NEW YORK | MARCH 30 1915 76 mm. Bronze cast. R.J.E. Collection. PLATE 48

605. Uniface. *Same as obverse of No. 604.* 288 mm. Bronze cast. R.J.E. Collection. PLATE 48

## JULES JEAN BAPTISTE DE JOLY

Born 1788 at Montpellier; died 1865 in Paris. At the conclusion of his preparatory education, he went to Paris to study at the École des Beaux-Arts, where he was a pupil of Delespine and Delagardette, and where he won the prix départemental. At first de Joly divided his interest and his activities equally between architecture and the industrial arts, especially lithography, and organized two large expositions of industrial arts at the Louvre; later he devoted himself almost exclusively to construction and design. His first work of importance was the rebuilding of the offices for the national ministry of public education, this being followed by the restoration of the ancient chamber of deputies, a work commemorated by the medal described below. His success was so marked as to win for him the appointment as architect in charge of transforming the Bourbon palace into the official seat of the French government. This stupendous undertaking, which included remodelling the presidential mansion and connecting it with the chamber of deputies, occupied him for many years. De Joly compiled treatises on ornamentation and bas-reliefs, writing also "Historique du palais Bourbon." He received the cross of the Legion of Honor.

606. Obverse. *Head of Charles X to left.* CHARLES X ROI DE FRANCE ET DE NAVARRE *Signed* GAYRARD F. Reverse. *Façade of a building. Legend* RECONSTRUCTION · DE · LA · SALLE · DES · SEANCES · DE · LA · CHAMBRE · DES · DEPUTES *Below* POSE · DE · LA · 1<sup>re</sup> PIERRE · PAR · S · E · | LE · MINISTRE · DE · L'INTERIEUR | COMTE · DE · LA · BOURDONNAYE | IV · NOVEMBRE · MDCCCXXIX | DE · JOLY · ARCHITECTE 51 mm. Bronze. R.J.E. Collection. PLATE 72

## ZSIGMOND JÓNÁS

Born 1879 in Budapest. He was educated in his native city, where he established himself in independent practice and where he began his architectural career by erecting the headquarters of the Anglo-Austrian bank. Among other buildings designed by Jónás may be mentioned those of Goldberger, Arany-János, Tolnai Világlapja, and Szénágy-Barczai.

607. Uniface. *Head to right.* JONAS ZSIGMOND *Signed in monogram* F Æ B (F. Ö. Beck). 135 mm. Bronze cast. R.J.E. Collection. PLATE 62

## INIGO JONES

Born 1573 in London; died there in 1652. His early bent was toward landscape painting, but later he turned to architecture. At the beginning of his career he went to Italy and there received important commissions for work, notably for a palace in Venice and for the façade of the cathedral at Leghorn. His fame spread to Denmark, and the king, Christian IV, invited him to visit that country. On his return to England, Inigo Jones was appointed court architect, later surveyor of public works and inspector of royal buildings to James I. He built the new palace at Whitehall, the banqueting room of which is shown on the medal, Lincoln's Inn chapel, the famous portico of old St. Paul's, and was in charge of the reconstruction of that cathedral in 1631. His name is associated with many country estates and with arrangements for court festivals and masques, and he it was who first employed in England mechanism for shifting stage scenery.

608. Uniface. *Three-quarter bust, with long hair and cap, broad falling collar, and buttoned doublet.* Oval, 69 x 56 mm. Bronze cast. [Med. Ill. I, p. 397, 24.] British Museum. PLATE 68

NOTE: "Medallic Illustrations" states that this medal, though not contemporaneous, is extremely rare.



609. Uniface. *Bust similar to No. 608.* INIGO IONES · ARCHITECTUS Signed I · KIRK · F AET · 16 32 mm. Lead. [Med. Ill. I, p. 398, 25.] British Museum.

PLATE 68

NOTE: "Medallie Illustrations" states that this medal is very rare and that "it is probable that a very few only of these medals were struck as presents to the artist's friends."

610. Uniface. *Three-quarter length figure of Inigo Jones in the garb of the period, holding a drawing in his left hand. An ornamental border surrounds the medal.* 92 mm. Silver, chased. [Murdoch Sale 1904, 166; Löbbecke 253; missing in Med. Ill.] R.J.E. Collection.

PLATE 68

NOTE: This medal was originally bought by Spink from Helbing, of Munich, for Mr. Murdoch. At the Murdoch sale it went into the Löbbecke Collection; when this was sold it was bought by Hess, of Frankfurt, on commission for an English buyer, who eventually put it into Christie's. Here Spink bought it, later disposing of it to the present owner. There is no specimen in the British Museum and the authorities seem to be agreed that it is unique.

611. Obverse. *Bust to left, with cap and broad collar.* INIGO JONES Signed C. F. CARTER F. Reverse. *The façade of the Banqueting House, Whitehall. In exergue BANQUETING HOUSE | WHITEHALL | 1616.* Edge. ART-UNION OF LONDON 1849 54 mm. Bronze. R.J.E. Collection.

PLATE 68

NOTE: In the R.J.E. Collection there is also a specimen without edge inscription. These medals belong to a series portraying painters, sculptors, and architects, and were published by the Art-Union of London in the nineteenth century.

### GERRIT JOHANNES DE JONGH

Born 1845 at Willemstad, in southwestern Holland; died 1917 in Rotterdam. He studied engineering and architecture, devoting his time to fortifications and other forms of military construction while holding rank as an officer in the Dutch army. Subsequently de Jongh built numerous residences in Rotterdam and its environs; later still, and following his appointment to the directorship of public works for that city, he erected several large schools, including the institute at Steenbeck and the Latin school at Rotterdam, also other buildings of public utility. For over thirty years he was active in this service for the municipality, and upon his retirement in 1910 received from the citizens of Rotterdam the medal which is described below. His advice as an expert was sought by the authorities of St. Petersburg, as also by the city of Sourabai in India, to which he was called in 1909. De Jongh was decorated commander of the order of the Lion of the Netherlands, and was a member of the national parliament.

612. Obverse. *Bust to left.* GERRIT JOHANNES DE JONGH 1879-1910 Signed TOON DUPUIS Reverse. *Vessels in the harbor of Rotterdam, with plan of same in relief below; coat of arms in centre.* SI NON NOBIS SALTEM POSTERIS Signed WIENECKE 90 mm. Zwierina Collection.

PLATE 76

NOTE: This medal was given to De Jongh in 1910 when he retired from office as Director of Public Works in Rotterdam.

### DAVID VALENTIN JUNK

613. Obverse. *Bust facing left.* DAVID VALENTIN JUNK \*10 · OCTOBER 1871-1896 \* (Heinrich Jauner). Reverse. *Bust facing right.* WILHELMINE JUNK GEBORENE KLIER \*10 · OCTOBER 1871-1896 \* Rim beaded on obverse and reverse. 31 mm. Silver. [Mitth. Mz. und Med. Freunde 1897, p. 155.] Bundessammlung, Vienna.

PLATE 85

### KARL KAISER

Born 1833 in Vienna, and died near there at Inzersdorf in 1895. Early recognized with favor at the Austrian court, he entered into intimate relationship with the young Archduke Maximilian, brother of Francis Joseph. At the time of the French influence in Mexico, about 1863, a party of Mexican nobles supported by Napoleon III offered the throne to Maximilian. He accepted, and immediately sent for Kaiser, who spent three years, 1864-1867, in building and restoring the palaces of Mexico City under the direction of the new emperor. After the execution of the latter, following a republican uprising, Kaiser returned to Vienna, where he established himself, entering upon a new and successful phase of his career. This later activity consisted in the restoration of numerous medieval castles and palaces, including Auersberg, Lichtenstein, Kreuzenstein, and Seebarn on the Danube.

614. Uniface. *Bust to right, no inscription.* Executed by Anton Scharff in 1886. 83 mm. Bronze. [von Loehr p. 22, 128.] Bundessammlung, Vienna.

PLATE 70

NOTE: Von Loehr gives the size of the medal as 100 mm.



## JAKOB VAN KAMPEN

Born about 1595 at Haarlem; died in 1657 at Randenbroek. After his education in painting and architecture, van Kampen established himself in Amsterdam. The medals described below depict the Stadhuis, of which he was the architect. He built a hunting-lodge for himself near Amersfoort, and erected many private mansions, including Kogmanshaus in Amsterdam, the Huygens residence at The Hague, that of Baron Zuylichem at Voorburg, a manor house at Ryswyk, and numerous other residences. Van Kampen also designed the monuments which were erected in honor of the Admirals Tromp and van Galen.

615. Obverse. *In an ornamental circle with the coat of arms of Amsterdam at top, the city hall in Amsterdam—the square before the building filled with people. Above Mercury, below a figure playing on a lyre. Legend* FUIT HÆC SAPIENTIA QUONDAM. *On a tablet* HVIDECOPER | GRAEF. | POLL. | SPIEGEL. COSS | AED. TVLP. DRONKEL. *Below* MDCLV. Reverse. *In an ornamented circle with the ancient coat of arms of Amsterdam at top, a ship—the city of Amsterdam in the background. Legend* PELAGUS QUANTOS APERIMUS IN USUS! 70 mm. Silver. R.J.E. Collection. PLATE 26

616. Obverse. *The city hall in Amsterdam. In exergue* STADHUIS TE AMSTERDAM | DE EERSTE STEEN GELEGD 20 JAN: 1648 | INGEWYD 29 JULY 1655. | JAC: VAN CAMPEN BOUWMEESTER | A. QUELLINUS BEELDH<sup>a</sup>. Signed J. WIENER F. Reverse. *Interior of the city hall. Signed in exergue* J · WIENER BRUSSEL 59 mm. Bronze. [Rev. Belge 1883, p. 25, 6; Forrer VI, p. 487.] R.J.E. Collection. PLATE 26

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener, of Brussels. The obverses almost invariably show the exterior of the building and the reverses usually the interior or a ground plan.

## ROMBAUT KELDERMANS

Born 1460 at Malines; died 1531 at Antwerp. He was the nephew and namesake of that Rombaut Keldermans, eminent artist in stained glass, who was associated with de Layens in work on the town hall of Louvain, and was the son of an architect at Malines from whom he received his early training. Collaborating for a time with his father and after the death of the latter with his brother Antoine, who was also an architect, he brought to a successful completion several edifices begun by one or the other, notably the chapels of Notre Dame and of St. Pierre and the hotel Busleiden, all at Malines. There also he executed important work on the palace of Margaret of Austria, and designed for the government a large building of which only a part was executed. In 1515 Keldermans was appointed architect to the king and at the same time raised to the nobility. The only work of importance executed by de Keldermans alone after this date was the reconstruction of the abbey of Tongerlo on which he worked at intervals during the years 1522–1526. Seven years earlier, immediately following his appointment as court architect and owing to the pressure of work attached to this position, he had sent for his friend Dominique de Waghemackere, under whose name will be found fuller particulars of their work in collaboration. Here mention is made only of the town hall at Ghent, the perspective of which is shown on the medal described below. A commemorative tablet to de Keldermans was placed in the church of Notre Dame at Antwerp.

617. Obverse. *The town hall at Ghent. In exergue* HOTEL DE VILLE | DE GAND Signed J. WIENER F. 1851 Reverse. LA FAÇADE GOTHIQUE | ÉLEVÉE EN 1518, N. S. | D'APRÈS LES PLANS DE | DOMINIQUE DE WAGHEMAEKERE | ET ROMBAUT KELDERMANS. | LA PARTIE MODERNE AU NORD | AJOUTÉE EN 1580: | CELLE DU SUD EN 1595, | ACHEVÉE EN 1618. 50 mm. Bronze. [Rev. Belge 1883, p. 66, 96.] R.J.E. Collection. PLATE 70

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener, of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## FRANCIS H. KIMBALL

Born in 1845; he died 1919 in New York. Most of his life was spent in that city, which was the centre of his architectural activity. He was among the first to erect lofty office buildings and these gained for him the reputation of being "the father of the skyscraper." He designed the City Investing building, the pediment over the entrance being shown on the medal described below, the Manhattan Life Insurance Company, Adams Express, the United States Realty, Empire, and Trinity office buildings, all on lower Broadway, and the Garrick, Casino, and Fifth Avenue theatres. When erecting one of the latter, permission to underpin the adjoining property having been refused, Kimball solved the problem by sinking caissons filled with masonry.

618. Obverse. *Bust facing left.* FRANCIS H. KIMBALL. Signed v. ALFANO. Reverse. *A group from the pediment over the entrance of the City Investing Building, New York City.* THE CITY INVESTING BLDG. Below on a tablet ERECTED MCMVII. Edge. ROMAN BRONZE WORKS N. Y. 62 mm. Bronze cast. R.J.E. Collection. PLATE 71

NOTE: This medal was given to those present at a complimentary dinner tendered to Mr. Kimball to commemorate the completion of the City Investing Building.

### HENRY PHILIP KIRBY

Born in 1853 at Seneca Falls, N. Y.; died 1915 in New York City. He studied in New York and at the École des Beaux-Arts in Paris. Kirby was associated for many years with George B. Post, but later became senior partner in the firm of Kirby and Petit. Among buildings designed by him in whole or in part are those of the Stock Exchange, American Bank Note Company, and Doubleday, Page & Company; also the Vanderbilt, Carroll, and other residences, all in New York City. Kirby had a studio home on the island of Capri.

619. Uniface. *Bust to left in artist's smock.* HENRY PHILIP KIRBY. ARCHITECT. *A maltese cross below.* Signed R. P. GOLDE. 432 mm. Bronze cast. R.J.E. Collection. PLATE 71

### FERDINAND KIRSCHNER

Born 1821 in Vienna. His early education was supplemented by courses of study in painting and architecture at the Vienna academy of fine arts. In 1854 he was awarded the first prize in recognition of his excellent plans for the proposed almshouse at Trieste, and in the following year his drawings for the Votivkirche of Vienna received honorable mention. In 1893 he completed the Hofburg, the imposing front of which, facing the Michaelerplatz, is depicted on the medal mentioned here. Kirschner's plans for a cemetery were shown at the exhibition of Austrian artists in 1857. An admirable delicacy of touch is characteristic of his pen drawings and aquarelles.

620. Uniface. *Bust facing right.* FERDINAND KIRSCHNER | 1893. Signed at left ST. SCHWARTZ. 130 mm. Bronze cast. R.J.E. Collection. PLATE 72

621. Uniface. *Bust same as No. 620.* Signed at right ST. SCHWARTZ. Oval 181 x 153 mm. Galvano silvered. [von Loehr p. 33, 28.] R.J.E. Collection. PLATE 72

NOTE: Von Loehr in the text gives the dimension of this medal 118 mm., indicating that it is circular in form. On Plate 18, however, it is illustrated as an oval, 70 x 59 mm., the proportions of which, while reduced, are those of the medallion in the R.J.E. Collection.

622. Obverse. *View of the Hofburg, Vienna. Above, a female figure with crown of laurel. Below, cupids with books and symbols of architecture.* In exergue 8 · SEPTEMBER | 1893 · Signed ST. SCHWARTZ. Reverse. AVSBAV | DER · K · K · HOFBVRG | GEGEN · DEN · MICHAELER · PLATZ | AVF · ALLERHOECHSTEN · BEFEHL | VNTER · OBERLEITVNG | DES · K · V · K · BVRGHAVPTMANNES · VND | ARCHITECTEN · FERDINAND · KIRSCHNER · | BEGONNEN · 1890 · VOLLENDET · 1893 | — | VON · D · MITWIRKENDEN · KVENSTLERN | VND · INDVSTRIELLEN | ZVR · ERINNERVNG | GEWIDMET 69 mm. Bronze. [Mitth. Mz. und Med. Freunde 1894, V, p. 493.] R.J.E. Collection. PLATE 72

### LEO VON KLENZE

Born 1784 near Hildesheim; died 1864 at Munich. His technical education, begun in Berlin under Schinkel, was supplemented by study in Italy and England. In 1806 he was appointed court architect to King Jerome of Westphalia, and later official director of buildings. In 1814 the Crown Prince of Bavaria called von Klenze to Munich for work on the Glyptothek, which occupied him during the greater part of fourteen years. Many of his adaptations of classic models to modern conditions and requirements have been most successful. Among his best works in Munich are the Leuchtenberg palace, the war office, the old Pinakothek, the court theatre, the court church, and the Bavarian Ruhmeshalle. Outside of Munich should be mentioned the Walhalla near Regensburg, shown on the medals described in this work, and the Befreiungshalle near Kelheim. Von Klenze wrote numerous treatises on architectural subjects. A street in Munich has been named in his honor.

623. Uniface. *Head to right.* L v KLENZE | ARCHITECTE Signed DAVID 1834 (*David d'Angers*) (*all lettering incised*). *On the back of the medallion* ECK ET DURAND 1837 mm. Bronze cast. [Jouin II, p. 475; Hauser p. 84, 283.] R. J. E. Collection. PLATE 73

NOTE: Jouin gives date as 1831, but the curator of the Musée d'Angers expresses the opinion that the date on the medallion must be accepted as correct.

624. Obverse. *View of the Walhalla. Above* WALHALLA *In exergue* 1842 Signed I. I. NEUSS DIR. Reverse. *Closed wreath of oak.* Inscription ZU | DEUTSCHLANDS | RUHM | UND | ZIERDE. 41 mm. Bronze gilt. R. J. E. Collection. PLATE 73

NOTE: Walhalla, the German "Hall of Fame," stands upon a hill overlooking the Danube. It contains more than a hundred marble busts of celebrated Germans, deemed worthy by the founder, King Ludwig I of Bavaria.

625. Obverse. *Same as No. 340.* Reverse. *View of the Walhalla near Regensburg. Above* WALHALLA *In exergue* 1842 *Rim beaded.* Silver. 38 mm. [Schwalbach 1895, p. 5, 27; Forrer VI, p. 307.] *Description taken from these sources. The medal is illustrated in Forrer.*

NOTE: One of a series known as Gedenkdoppelthaler, all having the same obverse. The edge inscriptions vary. Some read DREI EIN HALBER GULDEN \* VII E. F. M. \* others DREY-EIN HALB GULDEN \*\* VII E. F. M. \*\* Sometimes the periods after the letters E F M are omitted.

626. Obverse. *Façade of the Walhalla near Regensburg. Above.* DIE WALHALLA *In exergue* DER GRUNDSTEIN GELEGT | DEN 18 OCTOBER 1830 | VON LUDWIG | KÖNIGE VON BAIERN *At left* J. WIENER F. *At right* 1859 Reverse. *The interior of the building. At left* EINGEWEIFT DEN 18 OCTOBER 1842 *At right* BARON VON KLENZE ARCH: Signed in exergue J. WIENER F. 1859 59 mm. Bronze. [Rev. Belge 1883, p. 32, 23.] R. J. E. Collection. PLATE 73

#### PAUL KORTZ

There is little available information concerning the life and professional activity of this Viennese engineer and architect, who held the position of municipal councillor for the department of buildings. In 1900 the medal which is mentioned below was issued in his honor by the Society of Engineers and Architects in Vienna. Twelve years later, when this association decided to put into execution the long-discussed project of preparing for the press two large volumes of literary and artistic merit, descriptive of all important buildings in the city of Vienna, Paul Kortz was chosen as editor-in-chief. The first volume deals with the achievements in hydraulics and other phases of municipal engineering; the second volume describes and illustrates all of the notable works in architecture. These books, published in 1914, offer strong proof as to the ability and influence of Kortz in both fields.

627. Uniface. *Plaque executed in 1900 by Joseph Tautenhayn, Jr.* 150 x 220 mm. Silver cast. [von Loehr p. 57, 13.] *Description taken from this source.*

NOTE: Von Loehr states that this plaque was issued in honor of Kortz by the Society of Engineers and Architects in Vienna.

#### EMIL KRÁLÍK

628. Uniface. *Bust to right.* ARCHITEKT EMIL · KRÁLÍK Signed O · ŠPANIEL | PARIS 80 mm. Bronze cast. R. J. E. Collection. PLATE 70

#### OTTO ORLANDO KURZ

Born in 1881. The son of Professor Erwin Kurz, an eminent sculptor, he studied at Munich and later at Karlsruhe. From the outset of his career he entered plans in competition, winning many prizes for his designs of churches, schools, town halls, and monuments. Among ecclesiastical edifices erected by him are St. Georg at Munich and St. Otto at Bamberg; while among his industrial buildings should be noted numerous power-houses and motor works. In Munich, Kurz has designed private residences, apartment houses, schools, and villas, but his activity has not been limited to that city, his name being associated with buildings and monuments in various parts of south Germany. He has been a pioneer in high office buildings, though his design for the first real skyscraper in Munich was not executed. Kurz has been active both as lecturer and writer on many phases of urban architecture.



629. Obverse. *Head to left. ARCHITEKTUS O. O. KURZ FILIUS SCULPTORIS ERWIN KURZ 1923* \* Signed R. P. (Rudolf Pauschinger). Reverse. *A hand holding a compass. EXCELSIOR Edge. c. POELLATH SCHROBENHAUSEN 76 mm. Bronze cast. R. J. E. Collection.*

PLATE 55

## HENRI LABROUSTE

Born 1801 in Paris, where he died in 1875. His education was pursued at the École des Beaux-Arts, where he was a pupil of Vaudoyer and Le Bas and where he won numerous honors, including the grand prix de Rome. Labrouste received several awards in open competition, notably for an asylum at Lausanne and for prisons at Turin and Alexandria. He erected the Bibliothèque Nationale and the library of Ste. Geneviève, these being followed by the administration building for the Paris, Lyons and Mediterranean Railway; also several college buildings and private residences in various parts of France. As architect to the government, independent professor of architecture, and president of the Société Centrale, Labrouste was both active and influential in his profession. He collaborated with Léonce Reynaud in compiling a treatise on architecture.

630. Obverse. *Head personifying France, with a crown formed of a tower, a dome, and other structures symbolizing architecture. At the left a compass. H · LABROUSTE · ARCH · Signed B · A · OUDINÉ · SCULP · Reverse. A compass and a conventionalized flower SOCIÉTÉ · CENTRALE · DES · ARCHITECTES 33 mm. Bronze. R. J. E. Collection.*

PLATE 53

631. Obverse. *Same as No. 630. Reverse. SOCIÉTÉ · CENTRALE · DES · ARCHITECTES · MDCCCXL \* A five-pointed star · CONGRÈS · INTERNATIONAL · DE · 1878 · Below and engraved · M · LE · ROY · DE · BONNEVILLE · — 33 mm. Silver. R. J. E. Collection.*

PLATE 53

## PAUL LOUIS LAGRAVE

Born 1864 in Paris, where his whole architectural career has been centred. The son of an architect, Ernest Henri Lagrave, he studied first with his father, continuing under Laloux at the École des Beaux-Arts and receiving, in 1892, the medal of the first class. He collaborated in the erection of the municipal pavilion at the Exposition Universelle in 1900, built the asylum for the deaf and dumb at Asnières, and numerous chateaux, villas, and apartment houses. Lagrave has served on the architectural commission for the city of Paris and as government expert to the ministry of industrial reconstruction. He has been decorated officer of public instruction, being a member of the Société des Architectes Diplômés par le Gouvernement, and many other societies.

632. Uniface. *Three-quarter length figure to left, holding compass in left hand, arm resting upon a drawing. A L'AMI | P. LAGRAVE Signed s. KINSBURGER 96. 336 x 248 mm. Bronze cast. R. J. E. Collection.*

PLATE 85

## BÉLA LAJTA

Born 1873 in Budapest; died there in 1920. He studied at the institute of technology in his native city, under Messel and Ihne in Berlin, and later in London. In Budapest he designed the home for the blind, home for incurables, a school of commerce, the mortuary chapel in the Jewish cemetery, and many private residences, mausoleums, and memorial monuments. Lajta was awarded first prize for the plans of the public library, the National theatre, and the monument to Queen Elizabeth. He was a member of the city council, of the art commission, and of many societies.

633. Obverse. *Head to left. LAJTA BÉLA 1873-1920 Signed in monogram F Ò B (F. Ö. Beck). Reverse. Female figure seated on capital of a column. SAXA LOQVVNTVR Signed in monogram as above. 70 mm. Bronze cast. R. J. E. Collection.*

PLATE 61

## VICTOR ALEXANDRE LALOUX

Born 1850 at Tours. His early education at home was supplemented by a course of study in Paris, where he was a pupil of Jules André, receiving the prix de Rome in 1878. In Paris Laloux erected the railway station of the quai d'Orsay, the main building for the school of mines, and various sections of the basilica of St. Martin; at Tours he designed the



railway station and the town hall; at Roubaix the town hall and the chamber of commerce; and at Cannes a private residence. He was awarded the medal of honor by the salon of 1885, later being made a member of the Institute and officer of the Legion of Honor. He has published several books on architectural subjects, and has been inspector-general of national buildings for France.

634. Uniface. *Bust to left. Below* A VICTOR LALOUX | ARCHITECTE | MEMBRE DE L INSTITUT | SES ELEVES *Signed* SICARD (*all lettering incised*). 214 x 168 mm. Bronze. cast. R.J.E. Collection. PLATE 99

#### NOËL MARCEL LAMBERT

Born 1847 in Paris. He studied at the École des Beaux-Arts, being a pupil of Paccard and André, and winning in 1873 the grand prix de Rome. After several years of travel in Italy and Greece, he drew plans for a proposed restoration of the Athenian acropolis; these won high praise, leading to his appointment as architect-in-charge of the Trianon and of the château at Versailles, where he was permitted to establish an atelier. Later he was appointed to the chair of stereotomy at the École des Beaux-Arts, a position which occupied much of his time. Decorated officer of the Legion of Honor, Lambert also received medals from numerous expositions and was a member of all the national architectural societies of France.

635. Uniface. *Bust facing left, no inscription.* [Delaire 1907, p. 123.] *Description taken from this source, where medallion is illustrated.*

#### ARMAND EUGÈNE LAPORTE

Born 1853 at Étampes in the département of Seine-et-Oise. His preliminary studies at the Frélat school of architecture in Paris were followed by courses at the École des Beaux-Arts and by special work under Train and Coquart. Laporte won several prizes in competition, including one for the college at Meaux. Establishing himself in an atelier in Paris, he developed an extensive practice in the construction of private residences, at the same time serving the municipality as an expert in architectural matters.

636. *It has been stated that there is a contemporary portrait medal of Laporte which was executed by the Comtesse Albazzi.*

#### JOHANN CLAUDIUS VON LASAULX

Born 1781 at Coblenz; died in 1848. Little is recorded of his early life or education, but it is known that his preliminary studies were followed by courses in law, medicine, and architecture. Finally choosing the latter as his profession, Lasaulx designed numerous churches, civic buildings, and private residences. The best-known structure associated with his name is doubtless Schloss Rheineck. He held public offices of responsibility in Prussia.

637. *Portrait medal of J. C. v. Lasaulx, architect, executed in 1848 by Carl Radnitzky.* [Forrer V, p. 13.] *Description taken from this source.*

#### JEAN BAPTISTE ANTOINE LASSUS

Born 1807 in Paris, where he died in 1857. A student at the École des Beaux-Arts at the time of the apotheosis of the gothic, he was one of the most enthusiastic exponents of this style of architecture, proclaiming Greek forms to be equally unsuited to the religion and to the climate of France, and adding that even the French building materials do not adapt themselves to classic construction. From 1840 until his death, Lassus was associated with Viollet-le-Duc in the supervision of religious edifices in several départements of France, sharing in the work of restoration of St. Germain l'Auxerrois and of the cathedrals of Chartres and Moulins, and being largely responsible for the new sacristy of Notre Dame in Paris. Lassus was also eminent as a writer, having compiled numerous monographs on notable cathedrals, as well as a volume of more general interest entitled "Réaction de l'Académie des Beaux-Arts contre l'art gothique."

- 637a. *Full description of medal will be found under No. 1044a (Viollet-le-Duc).* R.J.E. Collection.

PLATE 123

## MATHIEU DE LAYENS

There appears to be no record concerning the date of his birth, but it is known that he died at Louvain in 1484. In all probability he was born at Layens, a small hamlet near Bajenriex in Hainaut. Being appointed master mason for Louvain and its environs, he established himself in that city, where he was soon called upon to collaborate with Jean Keldermans in the reconstruction of the church of St. Pierre, and eventually succeeded Keldermans upon the death of the latter. In 1448 the city fathers of Louvain invited the presentation of plans for a new town hall; those of de Layens being chosen by the municipality and approved by Gilles Pauwels, then court architect, de Layens was commissioned to execute his designs. To this work he devoted much of his time during fifteen years, producing an edifice which is still well preserved and which is unquestionably one of the most impressive government buildings erected in the Middle Ages. Much later, and also at Louvain, de Layens built a large assembly hall known as the Table ronde, and though less richly decorated, of the same general architectural style as the town hall which is shown on the medal here described.

638. Obverse. *Same as No. 386.* Reverse. *Gothic ornamentation; in the centre a scroll upon which the ground plan of the town hall.* At left CONSTRUIT | PAR | MATHEUS DE LAYENS | MÂITRE (sic) MAÇON At the top LA I<sup>RE</sup> | PIERRE | POSÉE 1448 At right LES | TRAVAUX ACHEVÉS 1459 50 mm. Bronze. [Rev. Belge 1883, p. 63, 90.] R.J.E. Collection. PLATE 73

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

639. Full description of medal will be found under No. 386 (Everaerts).

## CHARLES LE BRUN

Born 1619 in Paris; died in 1690 at Gobelins. His artistic bent early asserted itself and led him to Rome, where he remained four years in close association with Poussin, Perrier, and Vouet. On his return to Paris he received honors and commissions for work from Louis XIV and from Colbert. He was made director of the Gobelins and charged by the king to reproduce in tapestry a series of scenes from the life of Alexander the Great. In 1679 he began the transformation of the hunting-lodge of Louis XIII at Versailles into a palace with wide-reaching wings; at Versailles he designed also the fountains in the court of the palace, the decorations of the grand staircase, the hall of Apollo, the museum, and the famous room of mirrors with its ceiling paintings depicting in allegory the triumphs of Louis XIV. He drew the plans for the château at Sceaux, for the smaller gallery of the Louvre, for façades and portals and altars of many churches. Under his influence the king founded the Royal academy of painting, and Le Brun was also instrumental in founding the École de France in Rome. He was ennobled in 1684.

640. Obverse. *Bust to right, with peruke.* CAR · LE · BRVN · EQ · IVS · REGIS · PICTOR · ACAD · CANCEL · Signed 1 · CHERON · Reverse. *Female figure drawing on tablet, surrounded by attributes of architecture, painting, and sculpture.* ARTIVM · MATER · DIAGRAPHE · 70 mm. Bronze. [Ampach 9698.] Bibliothèque Nationale, Paris.

PLATE 68

641. Obverse. *Bust to left, with peruke.* · CAR · LE · BRVN · EQVES · PRIM · PICTOR · REGIS Below M · DC · LXXXIV Signed on truncation · T · BERNARD · Reverse. *A pedestal with attributes of painting, sculpture, and architecture.* · HÆ · TIBI · ERVNT · ARTES · 56 mm. Silver and bronze. [Ampach 9699.] R.J.E. Collection. PLATE 68

NOTE: The dies and puncheons for the above were presented to the director of the medal mint at Paris by the widow of the sculptor.

642. Obverse. *Bust to right, with peruke.* CHARLES LE BRUN. Signed 1 · D · F · (Jean Dassier). Reverse. *Two genii forming part of an architectural design above a tablet inscribed* PREMIER | PEINTRE | DU ROY. | M. 1690. 28 mm. Silver. R.J.E. Collection. PLATE 68

643. Obverse. *Same as No. 642.* Reverse. *Similar to No. 642.* 28 mm. Bronze. R.J.E. Collection. PLATE 68

NOTE: Attention is directed to the differences in the die of the reverse of this medal and of the one directly above.

644. Obverse. *Same as No. 642.* Reverse. *A reclining figure holding a medallion of Le Brun. Drawings at right.* Above PREMIER PEINTRE | DU ROY | M. 1690. 28 mm. [Mazz. II, p. 152.] Description taken from this source, where the medal is illustrated on Plate 138, 2.

645. Obverse. *Bust to right, with peruke.* CHARLES LE BRUN *Signed* EUG. DUBOIS F. Reverse. NÉ | A PARIS | EN M. DC. XVIII. | MORT | EN M. DC. XC. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS | — | 1818. 41 mm. Bronze. R.J.E. Collection. PLATE 68

NOTE: One of a series of one hundred and eighteen medals, generally known as the "Galerie Metallique," struck at the French mint in the early part of the nineteenth century.

646. Obverse. *Bust to left, with peruke.* CHARLES LE BRUN *At left* 1619 *at right* 1690 *Signed* ALPHÉE DUBOIS Reverse. *Minerva seated, exhibiting to a youth a Gobelins tapestry which two genii are supporting.* TROISIEME CENTENAIRE DES Gobelins | 1601-1901 *Incised at the right* ALPHÉE DUBOIS | D'APRÈS | TRÉMOILIÈRES Edge. *Device of the French mint and* BRONZE 68 mm. Bronze. [Gaz. Num. 1906, p. 24, 83.] American Numismatic Society. PLATE 68

NOTE: For the obverse the sculptor used the bust of Le Brun by Coyzevox, for the reverse the painting by Trémolières.

## ÖDÖN LECHNER

Born 1846 in Budapest, where he died in 1914. After preliminary study at the Technische Hochschule in his native city, he continued his education under Schinkel in Berlin. Strongly imbued with the Hungarian national spirit, he expressed this in his drawings by his use of color and choice of building material, as well as by his designs. In Budapest Lechner erected the museum of industrial art, the institute of geology, a bank, an apartment house, and a church in the suburb of Kőbánya. He also built a court-house at Nagybecskerek, town halls at Kecskemét and Szeged, and numerous churches, including one at Steinbruch. In 1901 he was appointed royal councillor.

647. Obverse. *Head to left, with cap.* A MESTERNEK BARÁTAI *Signed in monogram* L B (*Lajos Berán*). Reverse. *Female figure in kneeling posture.* LECHNER ÖDÖN ÉRME · AM · É · SZ · *Signed in monogram* L B | 1911 Edge. C. POELLATH SCHROBENHAUSEN. 73 mm. Bronze cast. R.J.E. Collection. PLATE 75

648. Obverse. *Bust to right, with cap.* LECHNER ÖDÖN EMLÉKÉNEK *Signed in monogram* F O B (*F. Ö. Beck*). Reverse. *Two seated female figures, one nude, one in peasant attire, clasping hands.* SZÉP ÉS MAGYAR *Signed in monogram as above.* 69 mm. Bronze cast. R.J.E. Collection. PLATE 75

## ACHILLE FRANÇOIS RENÉ LECLÈRE

Born 1785 in Paris, where he died in 1853. In 1808 his drawings for the restoration of the Pantheon won the grand prix de Rome, enabling him to travel and study in Italy. When in Florence he designed a monument to Bonchamp, the French general. Upon his return to France, Leclère established an atelier in connection with which he devoted much time to instruction in architecture, one of his pupils being Viollet-le-Duc. At the same time he developed a specialty of châteaux, erecting many throughout France, as attest the names Brissac, Bandeville, Chastellux, Montesquieu, Moreuil, Mont-huchet, Nicolai, and Verneuil. He also built the Maisons Lafayette in Paris, restored the cathedral at Bordeaux, and executed several monuments. Chevalier of the Legion of Honor and member of the French Institute, he was also architect of the section of architecture at the École des Beaux-Arts. In 1854, the year after his death, the prize bearing the name of Achille Leclère was founded by his widow.

649. Uniface. *Head to left.* A. LECLERE ARCHITECTE MEMBRE DE L'INSTITUT | DE FRANCE *Signed* DAVID D'ANGERS | 1855 (*all lettering incised*). 162 mm. [Jouin II, p. 506.] Musée d'Angers. PLATE 76

NOTE: Jouin gives date as 1853, but the curator of the Musée d'Angers expresses the opinion that the date on the medallion must be accepted as correct.

650. Obverse. *Head to left.* NÉ A PARIS LE 28 OCTOBRE 1875 MORT LE 23 DÉCEMBRE 1853 *Signed* DANTZELL F. | D'APRÈS DAVID D'ANGERS Reverse. *A wreath of palms enclosing inscription* A | ACHILLE LECLERE | ARCHITECTE | MEMBRE DE L'INSTITUT | — | TÉMOIGNAGE | D'AFFECTION ET DE REGRET | DE SES ÉLÈVES | ET | DE SES AMIS Edge. *Device of the French mint and* CUIVRE 70 mm. Bronze. R.J.E. Collection. PLATE 76

## PAUL LELONG

Born 1801; died 1846. The greater part of his relatively short professional life was spent in Paris. He was a pupil of Châtillon and all of his known architectural works, as recorded by Brault and other authorities, were commissions from the French government or the municipality of Paris. The first important building erected by Lelong was the caserne of



the Holy Fathers; the last, begun but not finished, the Bazar de l'Industrie. Entrusted with the opening up of the rue de la Banque and with the erection of public buildings in that locality, he was also associated with Alexandre Dubois in important additions to the Hotel des Archives du Royaume, a fact mentioned on the medal described under the biography of the senior architect. Lelong was killed by a fall from his horse in September, 1846.

651. Obverse. *Laureated head of Louis-Philippe to left. Above this, the legend LOI DU 15 JUILLET 1845 | LOUIS PHILIPPE I | ROI DES FRANÇAIS. Symbolic attributes with branches of oak and laurel. Signed at left BORREL; at right J. KLAGMANN. Reverse. Two medallions supported by winged genii and showing the effigies used on the Timbre Royal. Above CONSTRUCTION DES NOUVEAUX BATIMENTS DU TIMBRE | ET DE L'ENREGISTREMENT. | LA PREMIÈRE PIERRE | POSÉE LE 21 AVRIL 1846. | PAR M. M. DUMON, MINISTRE DES TRAVAUX PUBLICS | ET LACAVE-LAPLAGNE, MINISTRE DES FINANCES. | M<sup>re</sup> P<sup>re</sup> LELONG ARCHITECTE. 68 mm. Bronze. [Gaz. Num. 1902, p. 349, 47; Messageries et Les Postes p. 275, 723, where the medal is illustrated.]*

652. *Full description of medal will be found under No. 307 (Dubois). R.J.E. Collection.*

PLATE 55

### JEAN ALFRED LEROUX

Born 1829 in Paris; died 1899. His course of study at the École des Beaux-Arts and under Gauthier was followed by the immediate practice of his profession. In Paris Leroux built several schools and the immense hippodrome, besides having an important share in the building erected for "Le Petit Journal." He designed the town hall at Cognac, a home for aged men and an asylum at Château-Thierry. Inspector of the engineering and architectural work connected with alterations on the Louvre, Leroux was also inspector for the prefecture of the Seine and official architect of the city of Paris. He designed the French national buildings for two foreign expositions, that of Vienna in 1873 and of Barcelona in 1888. He was chevalier of the order of Charles III of Spain.

653. *Portrait medallion of Alfred Leroux executed in 1887 by Edouard Lormier. [Gaz. Num. 1905, p. 352; Forrer III, p. 475.] Description taken from these sources.*

NOTE: This medallion was exhibited at the Paris Salon, 1887.

### JULIEN DAVID LEROY

Born 1728 in Paris, where he died in 1803. The youngest of four brothers, all of whom became eminent in the natural sciences, mathematics, or engineering, he decided early in life to devote himself to architecture. With this end in view he went to Greece, where he lived for several years, collecting material for books which he wrote later, and becoming so imbued with the spirit of Greek architecture as to render his embodiment of classic standards his lasting contribution to the architectural development of France. During his professorship of forty years in Paris, Leroy exercised a wide-spread influence. A member of the Académie des Beaux-Arts, he published numerous books, many of them dealing with archaeological subjects. After his death the medal here described was struck in his honor by his former students.

654. Obverse. *Bust to right, with peruke. J. DAVID LEROY MEMBRE DE L'INSTITUT NATION. DE FRANCE. NÉ EN 1724 M. EN 1803. Signed DU VIVIER. Reverse. A doric column upon which is perched an owl; at left a galley, at right a compass. VOTÉ PAR LES ARCHITECTES SES ÉLÈVES In exergue PARIS AN XI 41 mm. Bronze. R.J.E. Collection.*

PLATE 76

### PIERRE LESCOT

Born 1510 in Paris, where he died in 1578. Scion of a noble French family, Lescot won for himself a lasting reputation by his additions to the Louvre. Through this work, executed at the command of François I, and through many treatises in finished literary style, he did much to interpret to the France of his day all that was best in the architectural phase of the Renaissance. Lescot was appointed canon of Notre Dame, receiving on one occasion a special dispensation which permitted him to officiate at a cathedral service wearing his beard. He is a popular and sympathetic figure, his name inseparably associated with the Louvre, a relation emphasized by the medal referred to on this page. His most important contributions to the edifice are the façade of the clock, the hall of the hundred Swiss, the hall of the caryatides, and the fountain of the nymphs, later called the fountain of the innocents.



655. Obverse. *Lescot seated, holding a compass and a rod; standing at his right Goujon, with a mallet, at his left Poussin, with a palette and brush. Behind them a portion of the façade of the Louvre. Below J. GOUJON \* PIERRE LESCOT \* POUSSIN (incised). In a circle around the figures · G · DVPRE · PVGET · DAVID DANGERS · BARYE · JEAN PESNE · AVDRAN · HENRIQVEL · DVPONT · CLOVET · EVGENE DELACROIX · INGRES · WARIN · Below PHILIBERT DELORME · J · COVSIN · MANSART · Signed MAXIEN BOURGEOIS Reverse. A conventionalized laurel tree, showing the roots as well as the branches, before which a cartouche with panel for inscription. ARTIBVS PATRIÆ Signed MB in monogram. Edge. Device of the French mint and ARGENT 72 mm. Silver. [Marx. Med. Contemp. 29, 6.] R.J.E. Collection.*

PLATE 54

NOTE: Jean Goujon (1515-1565) was a famous French sculptor and architect; Nicolas Poussin (1594-1665) was a painter; Georges Dupré (1574-1647) was a sculptor and medal engraver; Pierre Puget (1622-1694) was an architect, sculptor, and painter; Jean Pierre David, called David d'Angers (1789-1856), was a sculptor; Antoine Louis Barye (1795-1875) was a sculptor; Jean Pesne (1623-1700) was a painter and engraver; Gérard Audran (1640-1703) was an engraver of historical paintings; Louis Pierre Henriquel-Dupont (1797-1892) was an engraver; François Clouet (1510-1572) was a painter; Eugène Delacroix (1799-1863) was a historical painter; Jean Auguste Dominique Ingres (1780-1867) was a historical and portrait painter; Jean Warin (1604-1672) was a medal engraver, sculptor, and painter; Philibert De l'Orme (1515-1570) was an architect; Jean Cousin (1501-1589) was a sculptor, engraver, and woodcarver; and François Nicolas Mansart (1598-1666) was an architect.

## HUGO LICHT

Born 1842 at Nieder-Zedlitz in Posen; died 1923 at Leipzig. After studying in Berlin, where he was a pupil at the Bauakademie as well as under Ende and Boeckmann, he went to Vienna for special work with Professor Lucae. Early in his career Licht established himself in Leipzig, where for many years he held the position of supervisor of buildings and where he erected numerous private residences and the new town hall, which is depicted on the medal. Outside of Leipzig, Licht's work includes the Gartensaal in Berlin and the villa Belmonte in the Rheingau. He is favorably known as a writer, having published "Die Architektur Berlins," "Die Architektur Deutschlands," and other books. Medals were awarded to him at the expositions of Munich, Philadelphia, and Berlin.

656. Uniface. *Bust to right. Below HUGO LICHT Signed P. STVRM MCMV. 44 x 40 mm. Bronze cast. [Cahn Cat. 1909, 220.] R.J.E. Collection.*

PLATE 81

657. Uniface. *View of the Rathaus in Leipzig. Signed PAVL STVRM Below, bust of HUGO LICHT to left, and of TROENDLIN to right. Between these a tablet with inscription ZVR FEIER DER VOLLENDVNG | DES NEVEN LEIPZIGER RATHAVSES | ERBAVT IN SECHS JAHREN AN DER | STELLE DER ALTEN PLEISSEN-BVRG | DER GRVNDSTEIN WARD GELEGT AM | 19 SEPT. 1899 — EINGEWIEHT WVRDE | DER BAV AM 7. OKTOBER 1905 63 x 72 mm. Bronze galleo. [Cahn Cat. 1909, 215.] R.J.E. Collection.*

PLATE 81

## NICCOLO LIONELLI

There appears to be no authentic record concerning the dates of his birth and death. It is, however, established that he was a native of Udine, one of the beautiful hill towns of the province of Venice, and that he was a contemporary of Bartolomeo della Cisterna, renowned for his construction work on the cathedral of Cividale in the same province. In 1451 Lionelli was commissioned by the city of Udine to erect a town hall which should follow closely in architectural style and spirit the best work of the previous century. The critic Maniago has affirmed unhesitatingly that the town hall of Udine does not suffer by comparison with the numerous magnificent edifices built in that part of Italy at the time when art was most flourishing. This building having been destroyed by fire in 1866, the municipality made public appeals to the citizens for its reconstruction; in less than two years the money had been collected and the edifice rebuilt. The restored town hall of Udine is shown on the medal here described.

658. Obverse. *The new Palazzo Municipale in Udine. Signed in exergue C. SANTI UTIN. SCULP. Reverse. AEDEM INGENIO NICOLAI DE LIONELLO PUBBLICE EXSTRUCTAM XII KAL. MAR. A. MDCCCLXXVI INCENDIO ABSUMPTAM V VIRI MUNICIPL. UTINENSIS SOLEMNI CIVIUM SCITO PER A SCALAM ARCHITECTUM INTRA XXII MENSES IN MELIOREM FORMAM PECUNIA COLLATA RESTITUERUNT; Signed F. POLETTI 50 mm. [Risorg Ital. p. 232, 1531.] Description taken from this source.*

## JACOBUS VAN LOKHORST

Born 1844 at Utrecht; died 1905 at Copenhagen. After study under Kampendyk and Boll van Bauren, he built council halls at Assen, Leeuwarden, and Zwolle, schools at Venloo and Wageningen, and laboratories for numerous universities and schools of technology. Van Lokhorst also designed the court-house at Groningen, the city hall at Woerden, a castle

at Medenblik, and the abbey at Middelburg. For twenty-five years he held the position of official architect to the Dutch government.

659. Obverse. *Bust to left.* JACOBUS VAN LOKHORST RIJKSBOUWKUNDIGE BIJ HET DEP: VAN BINN: ZAKEN Signed in monogram JCW Reverse. *A palm leaf with a ribbon.* TOT | ERKENNING | ZIJNER GROOTE | VERDIENSTEN | OP HET GEBIED | DER | BOUWKUNST | 1878-1903 Signed J. C. WIENECKE. 51 mm. Silver. [*Zwierzina 1898-1908, 394; Gaz. Num. 1911-12, p. 317, 14.*] R.J.E. Collection. PLATE 78

NOTE: One copy of the medal was struck in gold, ten in silver, and five in bronze.

## LAMBERT LOMBARD

Born 1505 at Liège; died there in 1566. His early education was followed by study under Gossaert and Arnold de Beer and supplemented by travel in Italy. Upon his return to Belgium, Lombard was attached to the suite of the Bishop of Liège, for whom he executed many commissions in the domains of architecture and painting. He also designed numerous private residences in the renaissance style, notably one for Vanderbeck and that of van Wyngarde in the vicinity of the cathedral. He compiled a small dictionary of art which aroused the interest of Vasari, who refers to Lombard as a most learned man and an eminent architect.

660. Uniface. *Bust facing to right.* Legend LAMBERTVS · LOMBARDVS · PICTOR · EBVRONENSIS · ANNO · AET · XLV At left MDLI · (Antoine Morillon). [*Simonis I, 1900, p. 106.*] Description taken from this source, where the medal is illustrated.

NOTE: Simonis states that the whereabouts of this medal is now unknown. It is illustrated in the work of Lampsonius from which Simonis made his reproduction; which measures 72 mm.

661. Obverse. *Bust to left.* LAMBERT LOMBART Signed SIMON F. Reverse. NATUS | LEODII | AN. M. D. VI. 47 mm. Bronze. [*Kluyskens II, 168.*] R.J.E. Collection. PLATE 78

NOTE: One of a series of about one hundred medals mostly of Dutch and Flemish men of note. These medals were executed by Jean Henri Simon from 1820 to 1834.

## GIOVANNI BATTISTA LONATI

Born in the latter part of the fifteenth century, presumably in Milan. His education as pursued in Rome was strongly influenced by the distinctively Roman architecture of the school of Bramante, a fact which reveals itself in the churches associated with Lonati's name. Joseph, in his "Geschichte der Baukunst," refers to him as a Milanese architect known to have been active in 1523, that being the date of the completion of the church of the Madonna di Piazza in Busto, Arizio. Some authorities claim that the plans of Ballarati were followed in this edifice, but Joseph seems inclined to the opinion that Lonati executed his own designs. Certain it is that he did so in the church erected later, that of Bertonico at San Angelo Lodigiano.

662. Obverse. *Bust to right.* IO · BAPTISTA · LONATVS · ARCHITEC At left AN at the right XX Reverse. *Seated figure of Architecture holding a compass and a square. At right a building.* 53 mm. [*Armand II, p. 204, 5.*] R.J.E. Collection. PLATE 78

NOTE: Attention is directed to the similarity of the reverse to that of the Bramante medals, Nos. 112 and 113.

## LOUIS BERNARD GEORGES LOQUET

Born 1848 at Parthenay in the département of Deux Sèvres. A pupil of Joyau and Moyaux at the École des Beaux-Arts, he received numerous medals in his student days and several prizes for drawings entered in competition, notably for an asylum at Amiens and a hospital at St. Gilles-sur-Vie. Throughout his whole career Loquet has specialized in public buildings such as churches, hospitals, prisons, asylums, and schools. In particular may be mentioned the insane asylum at Grimaudière, the prefecture at Roche-sur-Yon, and the normal school in the latter city. Conservator of historic monuments in the Vendée, decorated officer of academy and of public instruction, Loquet held also the position of official architect for Roche-sur-Yon.

663. Portrait medallion of M. G. Loquet, architect, by Jean Jules Frère. [*Forrer II, p. 160.*] Description taken from this source.

## HIERONYMUS LOTTER

Born about 1497 in Nuremberg; died in 1580 at Geyer. He was originally a merchant and his career as an architect began upon his removal to Leipzig about 1545. His chief works are the town hall in Leipzig and Schloss Pleissenburg on the river Pleisse, also the town hall at Pegau, Schloss Augustusburg in the Erzgebirge, and Schloss Moritzburg near Dresden. Lotter was court architect to the elector of Saxony and several times burgomaster of Leipzig. The medal here mentioned was found in the "Turmknopf" of the old Rathaus at Leipzig. It has been authoritatively stated that it was placed there by Lotter himself.

664. Obverse. *Bust to left.* IERONIMVS · LOTER · ÆTAT · XXXXVI · 1544 · Reverse. *A female figure seated, her right arm resting on an hour-glass, in her left hand a skull; a lamb stands at her side. In the background a mediæval city* SICH · MENS · BDENCK · DAS · ENDE *Signed in monogram H R (Hans Reinhard). 30 mm. Silver cast. [Metzler 1903, 72a; Löbbecke 574; Lanna 1206.] R.J.E. Collection.* PLATE 109

NOTE: The specimen from which the reproduction on the above plate was made is the finest in existence. It is the one mentioned in the biography above and is now in the historical museum in Leipzig. The specimen in the R.J.E. Collection is less perfect.

## BENOIT ÉDOUARD LOVIOT

Born 1849 in Paris, where he died in 1921. He studied under Lacroix and under Coquart. It was doubtless to the influence of the latter, who had made a special study of the Parthenon, that Loviot owed the success of his drawings for the proposed restoration of that edifice, as probably also his plans for restoring the Lysicrates monument in Athens, and the temple of Castor and Pollux in Rome. He designed numerous châteaux throughout France, and during a prolonged visit to New York erected several buildings in that city. In 1879 he was awarded the first-class medal of that year's salon, and soon after received the cross of the Legion of Honor. Appointed architect to the French government, he also held the position of consulting expert to the municipal tribunal of Paris.

665. Uniface. *Bust to right.* BENOIT · EDOUARD · LOVIOT · ARCHITECTE · MDCCCXCIII *Signed D D in monogram and DANIEL DUPUIS 129 mm. Bronze cast. [Gaz. Num. 1898, p. 187, 285.] R.J.E. Collection.* PLATE 102

NOTE: This medal has been reduced to 27 mm. There is a copy in gold in the possession of Mme. Elisée Dupuis.

## CHARLES FOLLEN MCKIM

Born 1847 at Isabella Furnace, in Chester County, Pennsylvania; died 1909 at St. James, Long Island. After study at the Harvard scientific school and at the Beaux-Arts in Paris, he formed with W. R. Mead a partnership of which Stanford White later became a member. Among the numerous important buildings erected by the firm during the period of McKim's leadership may be mentioned the Morgan library and also the Harvard, Bowdoin, and Columbia libraries, the last mentioned commemorated on the medallion here described. They further designed the Brooklyn Institute of Arts and Sciences, the state capitol at Providence, and fine club buildings in New York City, including the University, Metropolitan, Harvard, and Century. By special request McKim served on the Congressional Committee for Parks at Washington. He was the founder of the American Academy in Rome, an honorary member of the American Institute of Architects, and of the National Academy. A rare combination of savant and architect, cautious, conservative, scholarly, and deliberate, he weighed his decisions and then carried them into execution, making of each building an architectural event characterized by that sober perfection which stands the test of criticism and of time. In 1903 King Edward VII conferred on him a medal in recognition of his services in the promotion of architecture.

666. Uniface. *Bust to right. Above, an ornamental band* MY FRIEND CHARLES F MACKIM (*sic*) | ARCHITECT · Below · AVGUSTVS · SAINT · GAVDENS · FECIT · | PARIS · AVGUST · M · D · C · C · C · L · X · X · VIII — | IN · SOUVENIR · OF · TEN · JOLLY · DAYS | I · PASSED · WITH · YOV · AND · THE ILLVS · TRIQVS | STANFORD · WHITE · IN · THE · SOVTH · OF · FRANCE *An ornament at the right of the inscription. 185 x 124 mm. Bronze cast. [Saint Gaudens Cat. 8.] Owned by Mrs. C. D. Norton.* PLATE 77

NOTE: There are only three of these plaquettes in existence.

667. Uniface. *Caricatures of Augustus Saint Gaudens, McKim, and Stanford White. A T-square, sculptor's mallet, and compass between the three heads; an hour-glass at left, a building at right.* DAMVS SOLVM · | TICKLEV · VA · SECHAS · Around the rim a number of words more or less illegible, and the date MDCCCLXXVIII (*Augustus Saint Gaudens*). Irregular oval, 160 x 150 mm. Bronze cast. [Saint Gaudens Cat. 9.] Owned by Mrs. C. D. Norton. PLATE 77



668. Uniface. *The Library at Columbia University. Below, an Ionic capital, upon which a lamp and implements of the building crafts.* \*THE\* AMERICAN \*|\* INSTITVTE \*OF\* \*|\* ARCHITECTS \*|\* TESTIFIES BY \*|\* THIS MEDAL \*ITS LOVE | APPRECIATION | OF | CHARLES \* FOLLEN | \* MCKIM \*|\* WASHINGTON \*|\* DECEMBER \*XV\* | MCMIX Signed J. E. ROINÉ SC. Edge. JNO. WILLIAMS INC. | BRONZE FOUNDRY N. Y. 380 mm. Bronze cast. R.Ź.E. Collection. PLATE 77

669. *It has been stated that there exists a small silver portrait medal of McKim, which was executed by Augustus Saint Gaudens.*

## HAROLD VAN BUREN MAGONIGLE

Born 1867 at Bergen Heights, New Jersey. He is eminent as both architect and painter. Magonigle gained his early experience in the offices of McKim, Mead and White, and with Rotch and Tilden. He was gold medallist of the New York Architectural League in 1889 and later received for two successive years the Rotch travelling scholarship. He built the national memorial to McKinley at Canton, the Guggenheim residence at Port Washington, Mrs. Dow's school at Briarcliff, a residence and other buildings at Mendham, New Jersey, and the arsenal and school at Indianapolis. Many other buildings and monuments might be mentioned. Magonigle has exhibited paintings at numerous expositions, has published essays and lectures, and has held office in the leading American societies of art and architecture.

670. Uniface. *Three female figures, Sculpture laying a scroll upon an altar, Painting seated upon the capital of a column, Architecture standing. Below* TO HAROLD VAN BVREN MAGONIGLE | WAR PRESIDENT OF THE ARCHITECTVRAL LEAGVE OF NEW YORK | WHO BY SERVICE AND LEADERSHIP HAS LAID FOVN-DATIONS | FOR THE BROADER SERVICE OF ART | MCMXIX Signed E McCARTAN 132 x 151 mm. Bronze cast. R.Ź.E. Collection. PLATE 80

## BROR CARL MALMBERG

Born 1813 in Stockholm; died 1877 at Goeteborg. Little appears to be recorded concerning his early life or education, but it is known that he won reputation as an architect by his plans for the new theatre at Goeteborg, a building which occupied him for three years. Malmberg made important additions to the church at Oestermalm, involving alterations to the dome and reconstruction of the steeple to admit of the installation of bells for chimes. The alterations were ingeniously contrived and executed, and received high praise. He designed the Hedvig Eleonora church in Stockholm, being appointed court architect and court supervisor in recognition of this work. The medal mentioned below shows the façade of the church.

671. Obverse. *Façade of the Hedvig Eleonora church in Stockholm. Below* GRUNDLAGD 1658 INVIGD 1737. | FULL-BORDAD 1868. Signed LEA AHLBORN Reverse. \*TILL BROR CARL MALMBERG \* Below AF HEDVIG ELEONORÆ FÖRSAMLING 1868. *Inscription in a wreath of oak* AKTNINGS | OCH | TACKSAMHETS | GÅRD 56 mm. Bronze. [Num. Medd. II, p. 174.] R.Ź.E. Collection. PLATE 76

NOTE: This medal was struck by the congregation of the church in 1868.

## BÉLA MÁLNAI

Born 1878 in Budapest, where he received his education in engineering and architecture and where later he established himself, although his activity has not been limited to his native city. Among buildings erected by Málnai may be mentioned the headquarters for the board of trade at Győr; and in Budapest, a bank building, numerous apartment houses and private residences, the Hotel Britannia, and several exhibition buildings. He also designed the interior decorations for two theatres, and has been influential through his editorial work on "A Ház," a monthly publication devoted to architecture and the fine arts. Málnai entered drawings in various competitions, and was awarded gold and silver medals by the Hungarian Society of Engineers and Architects. He was a member of that organization, and also of the Society of Fine Arts in Budapest and of the German "Werkbund."

672. Uniface. *Head to left.* MÁLNAI BÉLA Signed in monogram F O B (F. Ö. Beck). 143 mm. Bronze cast. R.Ź.E. Collection. PLATE 62



## FRANÇOIS NICOLAS MANSART

Born 1598 in Paris; died there in 1666. He was a pupil of Gauthier, the court architect, and was commissioned by Richelieu to erect the church of Val de Grâce. Court intrigues interfered before the completion of this edifice, but later Mansart used the same plans on a reduced scale for the chapel of Fresnes. Among his other achievements in ecclesiastical architecture are the churches of the Feuillants, of the Visitation, and the Franciscan, all in Paris. Mansart built the hotel Mazarin, used later for the national library of France, the town halls of Blois and Arles, and many castles and imposing private residences. He was councillor, inspector of royal edifices, and architect to the king. He designed the form of roof which now bears the name of mansard.

673. Obverse. *Bust to left.* FRANÇOIS MANSART. Signed 1. D. Reverse. *Two genii forming part of an architectural device above a tablet inscribed ARCHITECTE* | M. 1666. *In exergue signed 1. DASSIER. F.* 28 mm. Bronze. [Wellenheim II, 14217.] R.J.E. Collection. PLATE 49

NOTE: The genii and other details are similar to those on No. 642, but there are appreciable variations in the die.

674. Obverse. *Similar to No. 673, but lettering slightly larger.* Reverse. *A reclining figure points to the façade of a building. Above ARCHITECTE* | M. 1666. 28 mm. Bronze. [Mazz. II, 82; Wellenheim II, 14218.] R.J.E. Collection. PLATE 49

## JULES HARDOUIN MANSART

Born 1646 in Paris; died at Marly in 1708. His family name was Hardouin, but at an early age he assumed that of his mother's uncle, François Mansart, whose pupil he was. He studied also under Libéral Bruaut. Jules Hardouin Mansart built the château of Clagny, the cathedral at Blois, the cupola of the Hotel des Invalides, and several churches. The greatest element of interest, however, attaches to his work at Versailles, where he designed the hall of mirrors, the orangery, the stables, and, most important of all, the Grand Trianon commanded by Louis XIV for Madame de Maintenon. Mansart held the position of architect and engineer to the king, being later appointed superintendent and inspector-general of buildings, gardens, arts, and manufactures. A statue of Louis XIV, following his design, was erected at Lyons.

675. Obverse. *Mansart's coat of arms.* Reverse. IULE · HARDOUIN · MANSART · COMTE · DE · SAGONE · SUR-INTENDANT · DES · BATIMENS · DU · ROY · 1699. [Gaz. Num. 1897, p. 359, 104; Jetons & Méreaux, Feuillet 1904, 3183.] Description taken from these sources.

676. Obverse. *Bust to left, with peruke.* I HARDOUIN MANSART COM · SAG · S · REG · ÆD · PR · Below 1701 · Reverse. *Coat of arms of Mansart.* 31 mm. [Gaz. Num. 1898, p. 153, 154.] Kaiser-Friedrich-Museum, Berlin. PLATE 49

677. *Portrait medal of Mansart executed by Thomas Bernard.* [Forrer I, p. 173.] Description taken from this source.

NOTE: The dies and puncheons for the above were presented to the director of the medal mint at Paris by the widow of the sculptor.

678. Obverse. *Bust to left, with peruke.* IULIUS HARDOUIN MANSART COM · SAG · S · REG · ÆD · PR Signed H · R · F · (Hierôme Roussel). Reverse. *Minerva seated holding a spear, surrounded by attributes of the arts.* ET PROTEGIT ET COLIT ARTES. *In exergue* M · DCC · II · | — | I · MAVGER · F · 38 mm. Bronze. [Ampach 9752; Wellenheim II, 14216.] R.J.E. Collection. PLATE 49

679. Obverse. *Bust to right, with peruke.* J. HARDOUIN MANSART Signed on truncation MASSON Reverse. NÉ | A PARIS | EN M. DC. XXXIX. | MORT | EN M. DCC. VIII. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS. | — | 1817. 41 mm. Bronze. R.J.E. Collection. PLATE 49

NOTE: One of a series of one hundred and eighteen medals, generally known as the "Galerie Metallique," struck at the French mint in the early part of the nineteenth century.

## CHARLES HENRY MARCELLIS

Born 1798 at Antwerp, and died 1864 at Liège. He first chose the study of law and letters, becoming active as writer, lawyer, and publicist. Later Marcellis took a deep interest in the industrial conditions of Belgium, devoting his legal and literary talents to their betterment, also studying architecture and engineering with this end in view. In 1846 the iron

bridge over the river Escaut at Ghent was constructed from his plans—a notable engineering feat at that time and of interest as marking the substitution of iron for wood or stone. Marcellis invented a mechanical device for emptying the large drydock at Antwerp, and designed the roof of the stock exchange in that city, this work being commemorated on the medal described below.

680. Obverse. *Head to left.* À CHARLES MARCELLIS LE COMMERCE D'ANVERS Signed LEOPOLD | WIENER F. 1854. Reverse. *Interior of the Exchange at Antwerp. In exergue* COUVERTURE DE LA BOURSE | D'ANVERS | DÉCISION DU CONSEIL COMMUNAL | DU 27 JUILLET 1850 | JES WIENER F. 60 mm. Bronze. [Rev. Belge 1883, p. 103, 155.] R.J.E. Collection. PLATE 81

## FRANCESCO DI MARCHI

Born at Bologna in 1506; died 1574 in the province of Abruzzi. Early in life he began the study of building, and accomplished his first work under the patronage of Alessandro dei Medici, Duke of Florence, being appointed later to the household of Luigi Farnese, Duke of Parma. Di Marchi served for thirty-two years in Flanders as engineer and builder. He wrote a treatise on fortifications, and in this volume described sixty varieties. The Italian encyclopædia, edited by Benedetto, refers to di Marchi as chief among military architects. He was created a Roman nobleman by Pope Paul III.

681. Obverse. *Bust in armor to left.* FRANCISCVS MARCHI BONONIEN ARCHITECTVS BELLICVS Signed on truncation F. B. F. (Filippo Balugani). Reverse. *Figure of Bellona seated amid trophies of war.* EXEMPLA OMNIA PINXIT 67 mm. Bronze cast. [Ratto Cat. Aug. 1914, 5649.] R.J.E. Collection. PLATE 79
682. Obverse. *Bust in armor to right.* FRANCISC · MARCHIVS Signed T · MERCANDETTI S · ROMAE MDCCCXIX · Reverse. *Marchi with two warriors in armor submitting the plan of a fortification to Bellona.* MVNIENDI ARTE RENOVATA. In exergue TANTI VIRI SCRIPTA PENE OBLITA | NOVA NOBILISSIMA EDITONE | INLVSTRAVIT | EQ · ALOIS · MARINVS Signed T · MERCANDETTI · I · ET SCULPSIT ROMAE MDCCCXIX · 67 mm. Bronze. [Morbio 4331; Ratto Cat. Aug. 1914, 5650.] R.J.E. Collection. PLATE 79
683. Obverse. *Bust to right.* FRANCISCVS DE MARCHI Signed P. GIROMETTI F. Reverse. *In a closed wreath of laurel* NOVAE ARTIS | CASTROR. ET VRBIVM | MUNIENDARVM | ITALIS ET EXTERIS | AVCTORI MAXIMO | \* Edge. *A small head of Pallas in an oval.* 41 mm. Bronze. [Morbio 4332.] R.J.E. Collection. PLATE 79

NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Girometti, father and son, before the middle of the nineteenth century.

## WILHELM MARTENS

Born 1843, and died in 1910. He studied electricity, engineering, and building in Berlin, becoming a pupil of the eminent architect Martin Gropius, whose daughter he later married. From the outset of his career Martens specialized in the erection of bank buildings. Among these the reconstruction, with extensive additions, of the Deutsche Bank on the Mauerstrasse in Berlin and the Bergisch-Märkische Bank in Düsseldorf, should be mentioned as of outstanding importance. He was appointed building councillor, and resided at Charlottenburg.

684. *Portrait plaque of Wilhelm Martens, architect, and his wife. Contemporary but undated work, executed by Adolf Brütt.* [Forrer VII, p. 133.] Description taken from this source.

## FRANÇOIS MAZOIS

Born 1783 at L'Orient, and died 1826 in Paris. In 1808, immediately following his course of study at the École des Beaux-Arts, he went to Italy at the invitation of Murat, Napoleon's brother-in-law, who had that year been crowned king of Naples as Joachim I. Through his intervention, Mazois obtained permission to make drawings of the Pompeian ruins, a privilege previously limited strictly to members of the Neapolitan academy. He remained for three years at Naples in the service of the king, who commissioned him to construct a palace, but also allowed him leisure for that archaeological

research which was reflected later in the four volumes, "Ruines de Pompei." While in Italy he designed the church and convent of S. Trinità dei Monti and the French embassy in Rome. Upon his return to Paris Mazois erected numerous residences and arcades, later being appointed inspector of municipal buildings. He wrote "Le Palais de Scaurus," and left in manuscript "Ruines de Paestum."

685. Obverse. *Head to right.* F. MAZOIS ARCHIT. OFF. DE LA LEG. D'HONN. NÉ A L'ORIENT EN 1783 MORT EN 1826. *Signed on truncation BARRE F.* Reverse. L'ACAD<sup>IE</sup> R<sup>LE</sup> DES SCIEN<sup>ES</sup> BELLES LETT<sup>ES</sup> ET ARTS DE BORDEAUX A F<sup>S</sup> MAZOIS L'UN DE SES MEMBRES *Inscription in a wreath of laurel* RUINES DE POMPEI. | — | PALAIS DE SCAURUS. | — | PESTUM &. *Below* 1828. 51 mm. Bronze. *R.J.E. Collection.* PLATE 80

#### WILLIAM RUTHERFORD MEAD

Born 1846 at Brattleboro, Vermont. After receiving his A.B. degree from Amherst College in 1867 he began the study of architecture under Randolph Sturgis, and later spent several years in European travel. In 1879 he formed a partnership with Charles F. McKim, organizing the firm of which Stanford White later became the third member. Some of the most important buildings erected by the partners are mentioned in the biography of McKim, to which may be added the following structures in New York City: the Herald, Tiffany, and Gorham buildings, Bellevue Hospital, and the Pennsylvania terminal station. There is an interesting caricature by St. Gaudens representing Mead as struggling to fly two kites labelled respectively McKim and White, these pulling in opposite directions; yet on the whole the partners worked in such close collaboration that it is often impossible to ascribe single structures to any individual member of the firm. Mead received many honors and distinctions both from his own country and abroad; in 1902 he was granted the degree of LL.D. from his alma mater, Amherst, being made Doctor of Arts by the University of Pennsylvania in 1921 and in that same year decorated with the order of the Crown of Italy. He was active as president of the American Academy in Rome, and in this country as fellow of the American Institute of Architects. His architectural work is not limited to New York City, but includes important buildings in Washington, Providence, and Montreal.

686. Uniface. *Bust to left.* WILLIAM \* RUTHERFORD \* MEAD *Below* MCMXIV *Inscription* PRÆSES ACADEMIÆ | AMERICANÆ ROMÆ | CITÆ *Signed* A. POLAŠEK 526 mm. Bronze cast. Owned by Mr. Mead. PLATE 77

#### ALEXIS VAN MECHELEN

687. Obverse. *Façade of the opera house in Antwerp.* Above VLAAMSCHÉ OPERA *Below* 1907 *At left* A VAN MECHELEN ARC. *Signed* F. BAETES FEC. Reverse. INHULDIGING | VAN DE | VLAAMSCHÉ OPERA | OCTOBER 1907 | — | ALFONS HERTOOGS, BURGEMEESTER. | VICTOR DESQUIN, J. VERSPREUWEN, | FRANS VAN KUYCK, J. CAUWENBERGH, | FELIX CEULEMANS, SCHEPENEN. | AUG. POSSEMIERS, SECRETARIS. | — | ALEXIS VAN MECHELEN | STADSBOUWMEESTER 65 mm. Bronze. *R.J.E. Collection.* PLATE 85

#### MEDLAND

688. *Full description of medal will be found under No. 492 (Hamilton).* *R.J.E. Collection.*

#### STEFANO IGNAZIO MELCHIONIO

Born 1765 at Meride; died subsequent to 1832. The son of an architect and engineer, he specialized in the construction of canals. Early in his career he was made chief engineer of Turin and adviser to the department of water-works, being appointed later to the supervision of highways and water-works throughout Italy. Melchionio erected many factory buildings at Novara, where he was in charge of the municipal department of engineering. A member of the Royal Academy of Sciences in Turin, he wrote a treatise of great importance at that time concerning methods for measuring the flow of rivers.

689. Obverse. *Head to left.* STEPH \* MELCHIONIO \* EQ \* MAVRICIANO \* V \* C \* PRAEF \* VIARVM \* ET \* OPER \* PVBLICOR \* *Signed* L. PEREGO F. Reverse. *A wreath of laurel.* CEREDANENSES | SACELLI. B. PACIFICI | EXIMIO. ARCHITECTO | D. D. | AN. M. DCCCXXXII. 46 mm. Silver and bronze. *R.J.E. Collection.* PLATE 80

## L. MELLINGER

690. Obverse. *Bust to left of LUITPOLD PRINZ-REGENT VON BAYERN Signed A. BÖRSCH Rim milled. Reverse. The army museum in Munich. Legend ARMEE-MUSEUM IN MUENCHEN In exergue ERBAUT IN DEN JAHREN | 1900-1904 | VON L. MELLINGER Rim beaded. 41 mm. Silver. R.J.E. Collection. PLATE 74*

## RENÉ MICHEL MÉNARD

Born 1843 at Nantes, where he died in 1895. His technical education was obtained in Paris at the École des Beaux-Arts, where he was a pupil of Douillard and Vaudremer and where he won several prizes. Returning to his native city, he established himself and devoted much time to his specialty, that of ecclesiastical architecture. Ménard erected numerous churches in southwestern France, notably in the département of the Loire inférieure. Outside of Nantes, Ménard built churches at Méan, Ste. Pazanne, Basse-Indre, Campbon, Mesquer, Saullans, Plandreu, and le Croisic. At Nantes, in addition to the religious edifices which are associated with his name, he designed schools, hotels, and private residences; there also he restored the Basilica Josselin. Ménard was an active member of various national and regional societies of architecture.

691. Uniface. *Bust to left. RENE MENARD ARCHITECTE At right, a small church. MCMXIX Below NANTES Signed P V DAUTEL 119 mm. Bronze cast. R.J.E. Collection. PLATE 60*

## GIUSEPPE MENGONI

Born 1827 at Fontana Felice, near Ravenna; died 1877 at Milan. His education was pursued at Bologna, where he became a pupil of Cocchi; later he spent several years in travel and study throughout Europe. Returning to Bologna, where he established himself in private practice, Mengoni built the Saragossa gate, also a large savings-bank and several imposing residences, including the palazzo Gattoni. From Florence, where he executed some works of minor importance, he went to Milan for the purpose of erecting two palazzi near the cathedral; while in this latter city he was commissioned to build the Vittorio Emanuele arcade. Due to a fall of the scaffolding at this building, he received an injury which eventually resulted in his death. Mengoni designed a large theatre in Rome, but did not live to see its completion.

692. Obverse. *View of the cathedral square in Milan. NUOVA PIAZZA DEL DUOMO | MENGONI ARCHITETTO Below MILANO | ANNO MDCCCLXVII Signed F. CAGIADA INC. Reverse. View of the cathedral. CATTEDRALE DI MILANO Below A GUY EDITORE MILANO 57 mm. White metal. R.J.E. Collection. PLATE 80*

## JEAN FRANÇOIS NICOLAS MÉQUER

Born 1836 at Lemud, a small village on the banks of the Moselle. His early education in his native town was followed by a course of study at the École des Beaux-Arts in Paris, and this by special work under Eugène Train, professor of architecture at the École des Arts décoratifs. In collaboration with Edmond Guillaume he designed for the city of Lima, in Peru, a monument in commemoration of the independence of that country, Méquer being chosen to go to Peru for the purpose of carrying out the work. He was honored by the laureateship of the French Institute.

693. *Full description of medal will be found under No. 486 (Guillaume). R.J.E. Collection.*

PLATE 56

## ALFRED MESSEL

Born 1853 at Darmstadt. His early education at Cassel was followed by study at the Bauakademie in Berlin, where he was a pupil of Strack, and was supplemented by extensive travel in Italy, France, and England. Establishing himself as an architect in Berlin, Messel's first work was the erection of a large mercantile building on the Werder market-place, this being followed by the bank of the Handelsgesellschaft and by villas in the residential sections. He also planned decorations for other buildings, including rooms in the Bauverein and in the Landesgebäude. He decorated the throne room of the German embassy in Rome, and designed the museum at Darmstadt in harmony with the general baroque style of the Residenzschloss. Appointed architect to the government, he has also held important teaching positions at Charlottenburg and in Berlin.



694. Uniface. *Bust to left in a circle, a pilaster at each side; below, two genii carrying a garland.* ALFRED MESSEL. Executed in 1905 by Hermann Hahn. 160 x 120 mm. Bronze. [Int. Exp. Contemp. Medals 1910, p. 120.] Description taken from this source, where the original is illustrated on p. 121.

NOTE: The catalogue of the International Exhibition of Contemporary Medals mentions a uniface cast-bronze plaque, which was used as the model for the above plaquette.

695. Uniface. *Head to left. Signed WRBA On the rim* ALFRED MESSEL Edge. C. POELLATH SCHROBENHAUSEN 59 mm. Bronze. R.J.E. Collection. PLATE 80

### MATHIEU BERNARD MEYERS

Born 1811 at Maestricht; died 1877 at Ixelles. His elementary studies at the atheneum in Maestricht were followed by a course at the university of Liège, where his ability in engineering led to an appointment at the military academy in Bréda. A year later, in 1830, when political struggles resulted in the separation of Belgium from Holland, Meyers, whose sympathies were with Belgium, found himself in the enemy's camp. Obtaining honorable dismissal from the Dutch army and volunteering as a soldier on the other side, he found himself among the first troops sent to besiege his native town. Rapidly he rose to the position of captain and eventually to that of chief commandant in the engineering corps, receiving the order of Léopold for his brilliant work in the fortifying of Diest. More famous as a soldier, engineer, and archaeologist than in design or actual construction, he was nevertheless well versed in architecture, as is indicated by his technical writings on the subject and by the prize awarded to him in competition for the best plan of the proposed caserne du Petit Château, mentioned on the medal described in this work. An honored member of many learned societies in his native land, Meyers was also the recipient of numerous distinctions from other countries.

696. Obverse. *Façade of the CASERNE DU PETIT CHATEAU In exergue* DÉCRÉTÉE EN 1848. CONSTRUITE D'APRÈS LES PLANS ET SOUS LA DIRECTION DE M. B. MEYERS. Signed J. WIENER F. Reverse. PRINCIPAUX VOTES DU CONSEIL COMMUNAL DE BRUXELLES. Inscription 1851. RÉORGANISATION DE L'ENSEIGNEMENT MOYEN. COURS FONDÉS AU MUSÉE.—ENQUÊTE SUR LA DISTRIBUTION DES EAUX. ÉLARGISSEMENT DE LA RUE DE LAEKEN.—EXPOSITION GÉNÉRALE DES BEAUX-ARTS.—DIMINUTION DU DROIT D'OCTROI SUR LA HOUILLE.—ÉLECTIONS COMMUNALES. 99 mm. Bronze. [Rev. Belge 1883, p. 76, 114.] Description taken from this source.

### MAXIMILIEN ÉTIENNE MIMÉY

Born 1826 in Paris; died there in 1888. After a course of study at the École des Beaux-Arts he entered the atelier of Henri Labrousse, from whom he gained his interest in travel and archaeology. When only thirty years of age Miméy was commissioned by the Peruvian government to erect a new parliament building, this being followed by the state penitentiary, shown on the medals described below, and by other edifices which occupied his time at Lima for a period of six years. Miméy also built several churches, notably the large parish church at Tacna. Brault mentions his design of a mausoleum for the victims of the fire at Santiago, the drawings being exhibited in 1862 and receiving high praise.

697. Obverse. *Plan of the penitentiary at Lima, Peru. Above, coat of arms. Below* PENITENCIARIA | DE LIMA | MAX. MIMÉY ARQUITECTO *At left* TRABAJO *At right* ENMIENDA Signed OUDINÉ Reverse. EL PRESIDENTE | RAMON CASTILLA | DECRETO LA OBRA EL 20 DE OCT<sup>RE</sup> DE 1855 | COLOCO LA PRIMERA PIEDRA EL 31 DE EN<sup>O</sup> DE 1856 | INAUGURO EL EDIFICIO EL 23 DE JULIO DE 1862 | D<sup>TOR</sup> DE LA OBRA M<sup>O</sup> FELIPE PAZ-SOLDAN | PRINCIPIARON LOS TRABAJOS EL 5 DE NOV<sup>RE</sup> DE 1855 | CONSTRUYENDOSE EL EDIFICIO EN 2020 DIAS UTILES | NUMERO TOTAL DE JORNALES 377874 | PAREDES DE PIEDRA GRANITO 23771 VARAS CU<sup>AS</sup> | PAREDES DE LADRILLOS 16850 VARAS CU<sup>AS</sup> | TIROS EN LAS CANTERAS 12753 | SUPERFICIE DE LA OBRA 41314 VARAS | COSTO TOTAL 984000 PESOS 68 mm. Bronze. American Numismatic Society. PLATE 92
698. Obverse. *Head of President Castilla to left. Above* RAMON CASTILLA PRESIDENTE *Below* COLOCÓ LA PRIMERA PIEDRA EN 1856 LA INAUGURÓ EN 1862 Signed R. BRITTEN, LIMA. Reverse. *Bird's-eye view of the penitentiary. Above, the coat of arms of Peru. In exergue* PENITENCIARIA DE LIMA | DIRECTOR DE LA OBRA | D. D. M. FELIPE PAZ-SOLDAN | ARQUITECTO | MAXIMILIANO MIMÉY Signed R. BRITTEN, LIMA. 68 mm. Bronze. R.J.E. Collection. PLATE 92

## JEHAN MONE

It is known that he was born at Metz in Lorraine, though no records are to be found establishing the dates of his birth and death. He was active at Antwerp during the period of Dürer's travels through Belgium and Flanders, Mone's achievements being referred to several times about 1521 in the diary and letters of this great Nuremberg master. Pre-eminent as a sculptor, his best-known work took the form of the designing and carving of church altars. In 1533 he executed the magnificent alabaster reredos in renaissance style which adorns the church of St. Martin at Hal; from that city he went to Brussels, where he was occupied for several years with work on the main altar of the cathedral. Jehan Mone was unquestionably one of the greatest artists of the Renaissance. He was decorated with the order of the Emperor Charles V.

699. Uniface. *Bust to left, with long hair and with a fur collar.* JEHAN . MONE . 45 mm. Lead. [Rev. Belge 1922, p. 193.]  
Description taken from this source, where the medal is illustrated on page 194. De Munter Collection.

NOTE: In the above publication Mr. Victor De Munter sets forth his reasons for assuming that the medal was executed about 1535 by Jehan Mone himself.

## JACQUES ÉTIENNE MONTGOLFIER

Born 1745 at Vidalon-lez-Annonay, and died 1799 at Serrières. He studied architecture under Soufflot and devoted himself for a time to that profession. At Faremoutier he built a small church and a factory for his benefactor, M. Reveillon, who supplied him with funds for his experiments in aerostatics and even allowed his beautiful gardens of the faubourg St. Antoine in Paris to be used as a base. Most of the medals mentioned below commemorate the aeronautic feats of the brothers Montgolfier. They were presented at the court of Louis XVI, Étienne being decorated by that monarch with the cordon of St. Michel, and Joseph receiving an award of a thousand francs. At the same time their father was raised to the nobility. During the reign of terror the brothers were denounced several times to the tribunal, but were always protected through the loyalty of those who worked under them.

700. Obverse. *Heads of the Montgolfier brothers jugate to left* JOSE · ET ETIEN · MONTGOLFIER Below POUR AVOIR RENDU L'AIR NAVIGABLE Signed on truncation N. · GATTEAUX Reverse. *The Champ de Mars, a balloon above the clouds. In exergue* EXPÉRIENCE DU CHAMP DE MARS 27 · AOUST | 1783 · EN VERTU D'UNE SOUSCRIPTION | SOUS LA DIRECT · DE M · FAUJAS | DE ST FOND. 41 mm. Bronze. [Kluyck. II, p. 230, 1; Méd. Franç. Mus. Mon. p. 282, 36.] R.J.E. Collection. PLATE 58

NOTE: In the R.J.E. Collection there is also a specimen of this medal with the device of the French mint and the word CUIVRE on the edge, and a modern restrike in silver with the device of the French mint and ARGENT.

701. Obverse. *Same as No. 700. Reverse. Cybele supported by a lion; a female figure in the clouds holds a torch under a balloon.* ATTONITUS ORBIS TERRARUM In exergue ITINERE PER AERA FELICITER | TENTATO ANNO | MDCLXXXIII Signed GATTEAUX 41 mm. Bronze. [Kluyck. II, p. 230, 2; Méd. Franç. Mus. Mon. p. 283, 37.] R.J.E. Collection. PLATE 58

702. Obverse. *Two balloons above the clouds.* AUDACIA FELIX. In exergue AERA PERMEARUNT XXI. NOV. | L. F. DARLANDES ET F. PILATRE. | I. DEC. J. A. C. CHARLES | ET M. N. ROBERT | ANNO MDCC-LXXXIII Reverse. *In a circle of thirty-two stars* PATEFACTO | PER AERA ITINERE | A JOSEPHO ET STEPHANO | MONTGOLFIER | V. JUNII MDCLXXXIII. | REI MEMORIAM | POSTERITATI TRADI JUSSIT | LUDOVICUS XVI. | ANNO MDCLXXXIV. 50 mm. Bronze. [Kluyck. II, p. 231, 3; Méd. Franç. Mus. Mon. p. 283, 38.] R.J.E. Collection. PLATE 58

NOTE: In the R.J.E. Collection there is also a specimen with the device of the French mint and BRONZE on the edge.

703. Obverse. *Genius of history seated upon a lion and writing on a tablet. A balloon ascending in the Place des Brotteaux, Lyon.* QUE NE PEUT LE GÉNIE In exergue MEDAILLE FRAPP. EN VERTU D'UNE SOUSCRIPT | FAITE À LYON PAR LES SOINS DE M. | ACHET ECUIER OFF. DE MONSIEUR | FRÈRE DU ROI. Signed N. GATTEAUX F. Reverse. L'AÉROSTAT, | NOMMÉ | LE DE FLESSELLES, | DE 100 P<sup>DS</sup> DE D<sup>TRE</sup> SUR 118 | DE H<sup>ES</sup> S'EST ÉLEVÉ A 1400 T<sup>ES</sup> | DES BROTTAUX À LYON | MONTÉ PAR MM. | MONTGOLFIER L<sup>NES</sup> PILATRE DE ROSIER | CHARLE PRINCE DE LIGNE | LES C<sup>TES</sup> DE LAURENCIN | DE LA PORTE D'ANGLEFORT | LE M<sup>IS</sup> DE DAMPIERRE | ET M. FONTAINE | LE 19 J<sup>ER</sup> 1784 Edge. *Device of the French mint and* BRONZE 41 mm. Bronze. [Kluyck. II, p. 231, 4; Méd. Franç. Mus. Mon. p. 283, 39.] R.J.E. Collection. PLATE 58

NOTE: Ampach No. 9811 mentions a medal with the obverse same as obverse of No. 700, and the reverse same as obverse of No. 703.

704. Obverse. *Same as obverse of No. 700.* Reverse. *Same as reverse of No. 703.* 41 mm. Bronze. R.J.E. Collection. PLATE 58

705. Obverse. *Bust of Louis XVI to right.* LUD XVI · REX CHRISTIANISS · Signed GATTEAUX Reverse. *Same as No. 701.* 41 mm. Silver. R.J.E. Collection. PLATE 58

NOTE: The same medal exists with inscription engraved on edge H. V. ROQUIER, J. J. LE RICHE, LE 4<sup>bre</sup> 1785.

706. Obverse. *Bust to left.* ETIENNE MONTGOLFIER Signed CAQUÉ F. Reverse. NÉ | A VIDALON | PRÈS AN-NONAY | EN M. DCC. XLV. | MORT | EN M. DCC. XCIX. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS. | — | 1821 41 mm. Bronze. [Kluyssk. II, p. 231, 5; Méd. Franç. Mus. Mon. p. 517, 80.] R.J.E. Collection. PLATE 58

NOTE: In the R.J.E. Collection there is also a specimen of this medal with the device of the French mint and BRONZE on the edge. These medals belong to a series of one hundred and eighteen known as the Galerie Metallique, struck at the French mint in the early part of the nineteenth century.

### JAMES MORGAN

707. Obverse. *Façade of ST GEORGE'S CHURCH Below WOLVERHAMPTON Above GLORY TO GOD IN THE HIGHEST* Reverse. THE | FIRST STONE OF THIS | CHURCH WAS LAID AUG. 18<sup>TH</sup> IN | THE NINTH YEAR OF THE REIGN OF HIS | MOST GRACIOUS MAJESTY | KING GEORGE THE IV. A D. 1828 BY THE HON<sup>BLE</sup> AND VERY REV<sup>D</sup> | H L HOBART. D.D. DEAN OF WINDSOR | & WOLVERHAMPTON. | THE EXPENCE OF ERECTING THE CHURCH WAS DEFRAYED | PARTLY BY A GRANT FROM PARLIAMENT UNDER ACTS PAS- | SED IN 58 AND 59<sup>TH</sup> YEARS OF THE REIGN OF HIS LATE MAJESTY | KING GEORGE THE III AND PARTLY BY A VOLUN- | TARY SUBSCRIPTION OF L3300 FROM THE INHABITANTS | OF THE TOWN AND NEIGHBOURHOOD OF WOLVERHAMPTON. IT | CONTAINS 2300 SITTINGS OF WHICH 1300 ARE APPROPRI- | -ATED TO THE ACCOMMODATION OF THE POOR, AND IT | IS BUILT ON A SITE WHICH TO-GETHER WITH THE | SPACIOUS BURIAL GROUND CONTAINING 14520 | SQUARE YARDS WAS PROVIDED BY RATES | UPON THE INHABITANTS OF THE | TOWNSHIP. | — | JAMES MORGAN | ARCHITECT LONDON — Signed OTTLEY MEDALLIST 64 mm. Bronze. British Museum. PLATE 86

708. Obverse. *Same as No. 707.* Reverse. *An abridged account of the laying of the first stone as given on the reverse of No. 707.* 44 mm. White metal. [Birm. Med. p. 41.] Description taken from this source.

### ÉTIENNE MORTIER

Born 1859 in Ghent. He was educated in that city under van Assche and at the École de St. Luc, where, in 1877, he won the first prize in architecture. A year of advanced study at the university of Louvain was followed by an appointment on the teaching staff there; at the same time Mortier was active as a practising architect. At Lokeren he built a château, at Belcele the chapels and dormitories for retired priests, and at Ghent a new diocesan seminary. He was especially successful in his restoration work, which includes the parish house at Bree, the tower of Sicheu, the ancient château of the counts of Flanders, and the façades of the cathedral of St. Bavon at Ghent. Mortier was the intimate friend of Cloquet and frequently worked with him, their best-known works in collaboration being the post-offices at Ghent and Ypres. The medal described under the name of Cloquet commemorates the first of these structures, showing the portraits of the associate architects. Mortier has held many positions under the Belgian government, and was decorated with the order of Leopold.

709. *Full description of medal will be found under No. 247 (Cloquet).* R.J.E. Collection. PLATE 14

### CONSTANT MOYAUX

Born 1835 at Anzin-lez Valenciennes; died 1911 in Paris. His preliminary education in his native village was supplemented by a course of study in Paris under Le Bas and Bernard, which led to the award of the grand prix de Rome. Among the early works of Moyaux in Paris may be mentioned the reconstruction of the government auditing offices on the rue Cambon and the restoration of the dome of the Institute. He built a church at Noeux-lez-Mines and designed



many monuments. A member of the French Institute and officer of the Legion of Honor, Moyaux also filled many public offices in the field of his profession, as inspector-general of civic and national buildings and professor of architecture, both at the École des Beaux-Arts and at the École Nationale.

710. *Portrait plaque of Constant Moyaux executed in 1901 by Corneille Henri Theunissen [Forrer VI, p. 60.] Description taken from this source. Owned by Mme. Theunissen.*

711. *Uniface. Bust to left. CONSTANT MOYAUX. MCMVI Signed on truncation PARIS P V. DAUTEL 100 mm. Bronze cast. R.J.E. Collection.*

PLATE 71

#### LUDWIG VON NEHER

Born 1850 at Stuttgart; died 1916 at Frankfurt a/Main. His father, Baron von Neher, being interested in engineering and building, the son grew up in a favorable atmosphere. He studied in the architectural schools of Stuttgart and Frankfurt, being also a pupil of Gnauth and of Wallot. His first practical experience was gained in the offices of Bluntschli und Mylius at Frankfurt, and later this firm sent him to Italy to construct buildings at Turin. In 1881 von Neher returned to Germany and established himself in independent practice, erecting numerous public buildings and private residences at Frankfurt. Later he was called by the invitation of the municipality to collaborate with Franz von Hoven in the construction of the new Frankfurt Rathaus. This building is illustrated on the medal described under von Hoven.

712. *Full description of medal will be found under No. 538 (von Hoven). R.J.E. Collection.*

PLATE 74

#### EUGÈNE CHARLES FRÉDÉRIC NEPVEU

Born 1777 in Paris; died at Versailles in 1861. His architectural education was pursued at the École des Beaux-Arts, where he was a pupil of Peyre, Fontaine, and Percier, these studies being supplemented by extensive travel in Italy. Nepveu's first work of importance was the inspectorship at Hurtault, which led to his appointment in charge of the public buildings at Fontainebleau. The greater part of his professional activity was associated with the historic châteaux of France, including Rambouillet, Compiègne, the Grand and the Petit Trianons. Most important of all were the alterations and additions executed at Versailles, under the immediate supervision of Louis Philippe. Without changing the façades of the palace as erected for Louis XIV, Nepveu undertook to enlarge the building, to institute all of the then known improvements with reference to lighting, ventilation, and sanitation, to restore the theatre, and to add the famous staircase of the ambassadors. In all of these changes he achieved notable success.

713. *Uniface. Head to right. CHARLES NEPVEU Above 1853 \* Signed E. CHABAUD 140 mm. Bronze cast. R.J.E. Collection.*

PLATE 87

#### ALEXANDER VON NEUMANN

Born 1861 at Bielitz in Silesia, he attended the Realschule in his native town and later the Technische Hochschule in Vienna. At the outset of his career he collaborated with Ernst von Gotthilf. Together they erected in Vienna the new headquarters for the Bankverein, also buildings for the Anker Insurance Company, the Credit Anstalt, the Mineral Oil Company, and for the Escompte Gesellschaft of lower Austria. Later von Neumann was called to Turkey and Bulgaria, where at least two structures of importance stand in his name, the Vienna Bankverein building at Constantinople and at Sofia the Banque Balcanique. A member of numerous German and Austrian societies of art and architecture, he has been appointed to the position of building councillor in Vienna.

714. *Full description of medal will be found under No. 468 (Gotthilf). R.J.E. Collection.*

PLATE 78

#### CHARLES NEUTE

Born 1846 at Saint Josse-ten-Noode; died 1885 at Brussels. While he was still young his parents moved to Mons, where he was educated until he entered the École des Beaux-Arts in Brussels. His father had destined him for the profession of civil engineer, but early in life the boy showed a preference for building, and his interest in architecture increased steadily. His first work was in engineering, Neute having been appointed by the government to strengthen the fortifications



of Antwerp. This undertaking was so successfully carried out that he was offered a permanent position in similar work, but he preferred to make his way in architecture. He won two prizes in competition for a hospital at Antwerp and for a parish hall at Schaerbeek. In 1872 a group of young Belgians organized the Société Centrale d'Architecture, and founded the monthly periodical, "L'Émulation," Neute being appointed editor and director. In this work he was most active, serving without recompense and upholding the dignity of architecture as a profession. He organized the first architectural exposition held in Belgium, and planned the preparations for the second exposition three years later, but died a short time before the opening. He was admired equally for his humble spirit and for his great ability.

715. Uniface. *Head to left, no inscription. Signed on truncation* CH. BRUNIN 400 mm. Bronze cast. Owned by Société Centrale d'Architecture, Brussels. PLATE 101

#### LIONELLO NICCOLINI

716. Obverse. *Façade of the San Carlo theatre at Naples. In exergue* REAL TEATRO | DI S CARLO Signed BRANDT. RECT. Reverse. *Interior view of the theatre. Above* CAROL III FUND | FERD I REST In exergue SUSCEPTORE BARBAJA | NICCOLINI ARCHITECTO 37 mm. Bronze. [Lehnert p. 13, 19.] R.J.E. Collection. PLATE 74
717. Obverse. *Allegorical group with medallion of Ferdinand I. On a pedestal* FERD | I — In exergue DIE XII JAN. | M.DCCCXVII. Reverse. *Same as No. 716.* 37 mm. Bronze. [Lehnert p. 13, 20.] R.J.E. Collection. PLATE 74

#### FERDINAND JAKOB NIEUWENHUIS

Born 1848 at Woerden; died 1919 at Utrecht. Following the study of engineering and architecture in Delft and Berlin, Nieuwenhuis established himself at Utrecht, where he planned the stock exchange and the restoration of the cathedral, building numerous churches, schools, and private dwellings in the surrounding district. At The Hague he designed headquarters for the department of water-works, and a physical laboratory at Delft. For two years he was director of public works at Utrecht, and for eighteen years professor of architecture at Rotterdam. A member of many learned societies, he was also chevalier of the order of Orange-Nassau.

718. Obverse. *Façade of the fruit market in Utrecht. On a cartouche* BEURS EN FRUITHAL TE UTRECHT. Reverse. *A shield, decorated with fruit, the arms of Utrecht above; below, a cartouche with trident, caduceus, and money-pouch. Inscription* BOUW BEGONNEN | 24. MAART 1892 | BOUWMEESTER | F. J. NIEUWENHUIS | GEOPEND | 31 MEI 1894 | BURGEMEESTER | B. REIGER Signed BEGEER 83 x 31 mm. Bronze. [Zwierina 1864-1878, 1087.] Description taken from this source.
719. Uniface. *Bust to left.* F. J. NIEUWENHUIS · DOMBOUWMEESTER · GEB · 9-8-1848-TE WOERDEN · OVERL · 16-2-1919-TE UTRECHT \* Signed in monogram J v G (J. J. Van der Goer). 270 mm. Bronze cast. R.J.E. Collection. PLATE 107

#### JOHANN NISSEN

Born 1871 at Thumby in Schleswig. After considerable practice and training gained in his native city, Nissen went to Flensburg and entered the school of industrial arts, going thence to Berlin to work for the firm of architects having in charge the construction of the Reichstag building. Later his professional activity took him into Bohemia and then to Breslau, where he remained for some years as the associate of Martin Kimbel and of Kuvelke, and where he developed his specialty of interior architecture and decoration, being in responsible charge of the work on numerous villas, country residences, and castles. In 1904 Nissen established himself at Kiel, where he has since devoted himself almost exclusively to his chosen field of interior design.

720. Uniface. *Bust to right.* JOHANNES | NISSEN | *A device of architects' instruments.* BRESLAU MDCCCXCIII Signed A · HANSEN | BERLIN | FEC · 126 x 83 mm. Bronze cast. [Hess sale Nov. 26, 1913, 2938.] R.J.E. Collection. PLATE 110

#### RAGNAR ÖSTBERG

Born in 1866. After study at the polytechnicum in Stockholm he spent three years at the school of architecture of that city, receiving its medal in 1891. About this time Östberg entered the atelier of I. G. Clason, the eminent architect and professor, with whom he was associated for a period of five years, during which time he made a brief visit to America.

Returning to Stockholm he renewed his work under Clason; then travelled extensively on the continent before establishing himself in private practice. During the earlier part of his career Östberg was occupied with interior decoration and with the construction of small houses, cottages, and bungalows; but later he erected numerous important buildings, including government offices, schools, and theatres; his most recent work being the Stockholm city hall. In 1921 Östberg was appointed professor of architecture, and the following year was made a member of the Academy. In 1926 the Royal Institute of British Architects awarded him its medal, the only time that this honor has gone to Sweden.

721. Obverse. *A lion with the coat of arms of the city of Stockholm. Legend* TILL · ERINRAN · OM · STADSHUSETS · FULLBORDANDE · PRÄGLADES · DENNA · MINNESPENNING \* *Signed* ARON SANDBERG *Reverse. Upper part of the tower of the city hall; a sunburst at the left, a genius with a wreath at right. Legend* GRUNDLADES · 1911 · INVIGDES · MID · SOMMARAFTON · 1923 · RAGNAR · ÖSTBERG · ARCH · 56.5 mm. Bronze. [Numis. Medd. XXIV, p. 230, r.] *Description taken from this source, where the medal is illustrated on Plate 18.*

NOTE: The medal was distributed among the various officials and artisans connected with the work.

722. Obverse. *Head to right. RAGNAR ÖSTBERG Signed on truncation* SV. NILSSON *Reverse. Female figure in a niche, holding a crown. CURIA CIVITATIS | HOLMENSIS | MCMXXIII | VERBA VOLANT | MONUMENTUM | MANET Closed wreath of laurel laid around rim. Edge. s & c (C. E. Sporrang & Co.), various mint marks, and x 7. 45 mm. Silver. [Num. Medd. XXIV, p. 231, z.] R.J.E. Collection.*

PLATE 80

## DANIEL JOSEPH OHLMÜLLER

Born 1791 at Bamberg in Bavaria; died 1839 in Munich. After the study of engineering and drawing in his native city, Ohlmüller went to Munich for courses in architecture under Kuno von Fischer, thence to Italy and Sicily. In 1831 he began the erection of the Maria-Hilf church at Au, one of the suburbs of Munich, the church being illustrated on all of the medals described below. From that time on he was influential in the architectural activity of Munich, being appointed in rapid succession inspector of municipal buildings, district councillor, and national councillor. He executed the Bavarian monument at Wittelsbach, and built the Ottokapelle near Kiefersfelden and a church at Hallbergmoos. From 1837 until his death he was occupied on reconstruction work in connection with Burg Hohenschwangau.

723. Obverse. *The Maria-Hilf church. Legend* ANGEFANGEN DEN 28 NOVEMB: 1831. *In exergue* VOLLENDET D. 25 AUG: | 1839. *Signed* I. WEBER. D. BIRNBÖCK. F. *Reverse. ZU | EHREN MARIA DER | GOTTESMUTTER | ERBAUTE D: GEMEINDE D: | VORSTADT AU | UNTERSTÜTZT DURCH DIE | MUNIFICENZ | S: MAJ: DES KÖNIGS | LUDWIG I. | DIESE KIRCHE NACH | DEM PLANE DES | D: OHLMÜLLER. | — 38 mm. Silver. [Beierlein M. b. K. II, 6; Hauser 779.] R.J.E. Collection.*

PLATE 86

724. Obverse. *Same as No. 723, except that the names of WEBER and BIRNBÖCK in exergue are omitted. Reverse. Same as No. 723. 38 mm. Bronze. [Missing in Hauser.] R. J. E. Collection.*

PLATE 86

725. Obverse. *The Maria-Hilf church. Legend* ANGEFANGEN D: 28. NOV: 1831. VOLLENDET 25. AUG: *In exergue* 1839 *Reverse. Similar to No. 722. 46 mm. White metal. [Beierlein M. b. K. II, 7. Hauser 780.] Staatliche Münzsammlung, Munich.*

PLATE 86

## FRANZ OLBRICHT

Born about the middle of the nineteenth century. Little seems to be recorded concerning Olbricht's education or his independent professional activity. After his early training as an architect he associated himself with Ferdinand Dehm, with whom he collaborated in designing a number of important structures. A somewhat more detailed record of their work will be found in the biography of Dehm.

726. Uniface. *Same as reverse of No. 275 (Dehm). 117 x 117 mm. [von Loehr p. 26, 298b.] Description taken from this source.*

PLATE 78

727. *Full description of medal will be found under No. 275 (Dehm). R.J.E. Collection.*

PLATE 78

## ANDRÉ ANTOINE EUGÈNE OUDINÉ

Born 1840 in Paris; died there in 1917. The son of Eugène Oudiné, well known as a sculptor, he studied with his father before entering the École des Beaux-Arts. Later he specialized in perspective and architecture as a pupil of Constant-Dufeux, eminent professor and architect of the Pantheon. In 1870 the French Institute gave the Achille Leclère prize to Oudiné, who also won other competitive awards. He built a hotel at Passy and the college at Huy. Officer of academy and of public instruction, he was appointed inspector of public works for the city of Paris and architect-in-charge of the buildings of the Sorbonne.

728. *Portrait medallion of A. A. Eugène Oudiné executed in 1861 by Eugène André Oudiné. Bronze. [Gaz. Num. 1905, p. 320; Forrer IV, p. 349.] Description taken from these sources.*

NOTE: This medallion was exhibited at the Paris Salon, 1861.

729. *Portrait medallion of E. Oudiné, architect, executed in 1876 by Eugène André Oudiné. [Gaz. Num. 1905, p. 336; Forrer IV, p. 350.] Description taken from these sources.*

NOTE: This medallion was exhibited at the Paris Salon, 1876.

## HENRI DÉSIRÉ LOUIS VAN OVERSTRAETEN

Born 1818 at Louvain; died 1849 at Ghent. The greater part of his short life was spent in Ghent, where he studied under Roelands, with whom he later collaborated and whose daughter he married. Both as a student and as a young architect, van Overstraeten gave promise of a brilliant career, but he died suddenly, a victim of the cholera epidemic which ravaged Belgium in 1849. He drew the plans for the restoration of the château of the Count of Flanders and for several churches, including those of Lokeren and Middelkerke, but the edifice with which his name will remain associated is the church of Ste. Marie at Schaerbeek, depicted on the medal referred to below. A national competition resulted in the unanimous choice of the plans presented by van Overstraeten. His use of the Byzantine style was an innovation which aroused both admiration and criticism, and greatly influenced Cluysenaar, through whom Byzantine architecture was carried to other parts of the Netherlands. Van Overstraeten had collected material for a treatise on the different styles of ecclesiastical architecture, one volume of this "Architectonographie" being published posthumously.

730. Obverse. *View of the church of St. Mary at Schaerbeek. In exergue ÉGLISE STE MARIE | À SCHAERBEEK Signed J. WIENER F. 1852. Reverse. Ground plan of the church. LA CONSTRUCTION COMMENCÉE 1846 D'APRÈS LES PLANS DE VANOVERSTRAETEN 50 mm. Bronze. [Rev. Belge 1883, p. 48, 57.] R.J.E. Collection. PLATE 72*

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## ALEXIS PACCARD

Born 1813 in Paris; died there in 1867. He studied at the École des Beaux-Arts, where he was a pupil of Huyot, Le Bas, and Hubert, and where he distinguished himself by winning many medals and prizes, including the grand prix de Rome. Returning to France after study in Italy, Paccard was commissioned to undertake some most important reconstruction work at Fontainebleau: transforming the galerie de Diane into a library, restoring the façades on the side of the oval court, the chapel of St. Saturnin, the Louis XIII apartments, and the galerie des Cerfs, as well as several entrances and staircases which were beginning to fall into ruins. At the château of Pau, Paccard restored the tower of Gaston Phœbus, and at Eaux-Bonnes he erected government buildings. Appointed architect of the châteaux of Fontainebleau and Rambouillet and inspector of works for the Louvre and the Tuileries, Paccard served as a member of the municipal council on public buildings, being at the same time professor and chief of atelier at the École des Beaux-Arts.

731. Uniface. *Head to left. Signed E. GUILLAUME. 1868 [Delaire 1907, p. 363.] 352 mm. Bronze. École des Beaux-Arts, Paris.* PLATE 60

## FRANÇOIS NARCISSE PAGOT

Born 1780 at Orleans, and died there in 1845. His professional studies were completed at the École des Beaux-Arts in Paris, where he was a pupil of Lagardette and where the grand prix was awarded to him in 1803. Returning to his native city, where most of his important work was subsequently executed, Pagot soon rose to prominence as one of the



leading architects. He designed and supervised the restoration of the cathedral in Orleans, also constructing there a church, a library, and an insane asylum. Among the works executed by him directly for the municipality may be mentioned the corn exchange, which is shown on one of the medals described below; also two abattoirs, the larger being shown on another medal; his reconstruction of the town hall at Orleans is also worthy of notice. Two of Pagot's works outside of that city deserve mention: his successful restoration of the cathedral at Bourges and the hospice which he erected at Gien. He was professor of architecture in Orleans, and one of the founders of the Société centrale des Architectes Français.

732. Obverse. *Head of Louis XVIII to right.* LOUIS XVIII ROI DE FRANCE ET DE NAVAR. Below DE PUY-MAURIN DIR. Signed GAYRARD F. Reverse. *The abattoir at Orleans. In exergue* ABATTOIR D'ORLÉANS | LE VTE DE RICCÉ PRÉFET | LE CF DE ROCHEPLATTE MAIRE | 1819 PAGOT ARCH. Signed E. DUBOIS GRAV. 41 mm. Bronze. R.J.E. Collection.

PLATE 85

733. Obverse. *Same as No. 732.* Reverse. *The corn exchange at Orleans. In exergue* HALLE AU BLÉ D'ORLÉANS | LE VTE DE RICCÉ PRÉFET | LE CF DE ROCHEPLATTE MAIRE | 1824 PAGOT ARCH. Signed BARRE GRAV. 41 mm. Bronze. R.J.E. Collection.

PLATE 85

### PELAGIO PALAGI

Born at Bologna about 1775; died 1860 in Turin. He studied under Appiani, and established himself for a time in Milan, where he built the Casa Ares in the via Monte di Pietà. His name is also associated with work in Turin. Among his best-known paintings are a Sibyl, a Coriolanus, and one of Columbus, all in private collections. Palagi was director of the academy in Rome, a member of the academy of S. Luca, and held the position of court painter and architect to the king of Sardinia.

734. Obverse. *Head to right.* PELAGIO PALAGI PITTORE Signed L. COSSA. F. Reverse. *In a wreath of oak and laurel* NATO | IN BOLOGNA 51 mm. Silver. [Durand p. 150.] R.J.E. Collection.

PLATE 93

### ANDREA PALLADIO

Born 1518 at Vicenza; died 1580 at Venice. Palladio began his career as a sculptor, but soon devoted himself exclusively to building, becoming eminent as an architect through his adaptation of classic principles to the conditions of his time and country. His earlier works, all located in his native city, comprise the Barbarano and Tiene palazzi, the Olympic theatre, and three arcades for the Sala della Ragione. He completed the castello of Udine, which had been begun by Fontana, who is generally regarded as having been Palladio's master in architecture. In Venice and its vicinity are numerous Palladian edifices, including the church of S. Giorgio Maggiore and an atrium for the monastery della Carità. Called to Padua, he built the palazzo Aldighelli, while at Brescia both the cathedral and the governor's palace are associated with his name. In all of his work Palladio took a firm stand against the sacrifice of interior convenience to exterior effect. Among his published treatises may be mentioned "Le Antichità di Roma" and "I quattro libri dell' Architettura." The influence of Palladio is still clearly felt through the works of Inigo Jones, Sir Christopher Wren, and others who adhere to the classic spirit in building.

735. Obverse. *Head of Palladio to right.* AD CELSA MAGNI DVXIT EXEMPLI VIA Below, between a dolphin and an anchor PALLADIVS | — | Signed PUTINATI F. | 1819 Reverse. *Head of Titian to left.* I. R. ACCADEMIA VENETA PVLCH. ARTIVM Below, between a dolphin and an anchor TITIANVS | — | Signed near bottom F. PUTINATI F. 54 mm. Bronze. [Ampach 10049.] R.J.E. Collection.

PLATE 81

NOTE: The head on the reverse is the same as the head on the reverse of No. 1039.

736. Obverse. *Same as No. 735.* Reverse. *Head of Titian, but the modelling differs from that on No. 735.* The word ACCADEMIA is spelled ACADEMIA, the word BON. is substituted for PVLCH., the date 1819 is added, and the signature of PUTINATI is placed just below the head. Edge. *An illegible device and the number 98* 54 mm. Silver. R.J.E. Collection.

PLATE 81

737. Obverse. *Bust and inscription.* Reverse. *In a wreath* NATVS MDXVIII OBIIT MDLXXX Signed v. f. 32 mm. Bronze. [Wellenheim II, 14470.] Description taken from this source.



738. Obverse. *Bust to left.* ANDREAS PALLADIO. *Signed P. GIROMETTI F.* Reverse. *In a closed wreath of laurel* AEDIBVS | PRIVATIS PVBLICIS | SCIENTER | AEQVE AC VENVSTE | EXSTRVCTIS Edge. *A small head of Pallas in an oval. 41 mm. Bronze. R.J.E. Collection.* PLATE 81

NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.

#### WILLIAM FRANCKLYN PARIS

Born 1871 in New York City. He studied at New York University and later in Europe. Upon his return to America, he became associated as partner with F. J. Wiley, and this firm executed architectural decorations for many public and private structures. Among these may be mentioned the new Sherry Building in New York, the public library in Detroit, the Missouri State Capitol at Jefferson City, and numerous university buildings. Paris was the United States Commissioner of decorative art at the Exposition Universelle in 1900, and in 1923 was secretary to the municipal commission for the exposition in Rome. He is a member of the Architectural League of America, of the Société des Gens de Lettres de France, and an honorary director of the French Museum. He has published a book, "Decorative Elements in Architecture," and has been a frequent contributor to the best periodicals of his country.

739. Uniface. *Bust to left.* \*\*\* WILLIAM \*\*\* FRANCKLYN \* PARIS \*\*\* Below MCMVII \* *Signed* MOWBRAY-CLARKE | SCULP 77 mm. *Bronze cast. [Mowbray-Clarke Cat. 69.] R.J.E. Collection.* PLATE 108

NOTE: The stops between the words on this medal are in the form of small birds.

#### WILLIAM PARSONS

Born probably at Leicester, near the beginning of the nineteenth century. Unfortunately no records appear to be available establishing the actual place or date of his birth, but it is known that Leicester was the centre of his professional activity as an architect, and that he died near there, at Thurnby, prior to 1861. His work of outstanding importance, St. George's Church, which is shown on the medal described below, was dedicated in 1823; a few years later it was selected as one of the ecclesiastical edifices of Great Britain worthy of commemoration in the series known as "Church Medals."

740. Obverse. *Façade of ST GEORGE'S LEICESTER.* Reverse. THE | CEREMONIAL STONE | OF THIS CHURCH | WAS LAID ON FRIDAY THE | 29 AUGUST 1823 IN THE FOURTH | YEAR OF THE REIGN OF HIS | MAJESTY GEORGE THE IV. | BY THE RIGHT HONORABLE | RICHARD WILLIAM PENN | EARL HOWE. | LENGTH OF THE CHURCH 92 FEET, | BREADTH 64 FEET, | HEIGHT OF THE TOWER AND SPIRE 170 FEET. | THE EXPENCE OF ERECTING THE CHURCH IS | DEFRAYED BY HIS MAJESTY'S COMMISSIONERS | FOR BUILDING ADDITIONAL CHURCHES IN | POPULOUS PARISHES & THE SITE PURCHASED | BY VOLUNTARY CONTRIBUTIONS. | WILLIAM PARSONS ARCHITECT LEICESTER. | THE HON · & RIGHT REV · GEO · PELHAM D.D | LORD BISHOP OF LINCOLN. | THE VENERABLE T. PARKINSON D.D | ARCHDEACON OF LEICESTER | & CHAIRMAN OF THE | DISTRICT BOARD · | JOHN STOCKDALE HARDY | HON · SECRETARY · 64 mm. [*Num. Chron. 1886, p. 308.*] *British Museum.* PLATE 89

#### HENRY LOUIS FRANÇOIS PARTOËS

Born 1790 in Brussels, where he died in 1843. Little seems to be known concerning his early life, except that he probably remained in his native city, where he was educated and where the greater number of his architectural works are to be found. His first building of importance, one which occupied him for two years, was a large asylum and home for incurables, both men and women. The building won high praise for the young architect, leading him to specialize in this line of construction. Among other large and well-known buildings erected by Partoës, are the hospital of St. Jean at Brussels and an asylum which he was called to construct at Pacheco, probably the town of that name in southern Spain. He was appointed a member of the national commission on historical monuments and decorated with the order of Leopold.

741. Obverse. *Bird's-eye view of the home for the aged.* Reverse. GUILLIELMO I. | BELGARUM REGE, | CURANTIBUS F. DE PAGE, | J. DE LA COSTE, J. DE SNELLINCK, | F. DE FREINS, | TH. VAN REYNEGOM DE BUZET, | G. MARCQ, CH. J. DE LIAGRE, | J. G. DIERT DE KERCKWERVE, | J. B. KOCKAERT ET J. F. DE STROOPER, | HOC HOSPITIUM | SENIBUS EXCIPIENDIS | AEDIFICATUM. | A. L. P. | PRAET. URB. L. DE WELLENS | A. MDCCCXXIV. | PARTOES AED. ARCH. 33 mm. *Silver and bronze. R.J.E. Collection.* PLATE 87

## JEAN LOUIS PASCAL

Born 1837 in Paris; died there in 1920. He studied under Questel and Gilbert and at the École des Beaux-Arts, receiving numerous prizes and honors prior to that of the grand prix awarded to him in 1866. At Bordeaux he erected university buildings for the department of medicine, and in Paris designed additions to the Bibliothèque Nationale, drew the plans for the church of the Sacré Cœur, and transformed the salle Ventadour into the present building of the banque de France. Pascal designed many monuments; one to Michelet, another to Henry Regnault; also in collaboration with Coquart, one to Degeorge, and in collaboration with Thomas, one to Garnier. In 1899 a competition was instituted, open to all the architects in the world, inviting them to submit drawings for the grounds and buildings of the University of California, Pascal being the French representative on the international jury of award. A member of the Salon jury, member of the jury of the École des Beaux-Arts, as well as one of its professors, he was also inspector-general of civic buildings.

742. Uniface. *Head to right.* L. PASCAL ARCHTE Signed DEGEORGE ROME 1867 (all lettering incised). 139 mm. Bronze cast. R.J.E. Collection. PLATE 81
743. Obverse. *Bust to left.* JEAN-LOUIS | PASCAL. ARCHITECTE MDCCCLXXXVII Signed J. C. CHAPLAIN Reverse. *A tablet hung upon an oak, inscribed 1872 | 1897 | — In the background St. Peter's in Rome, two students approaching along the highway.* ABRITÉS | PAR · SON · OMBRE | ET · NOURRIS · DE · SA · SÈVE Edge. *Device of the French mint and BRONZE 71 x 60 mm. [Gaz. Num. 1899, p. 84, 116; Cahn Cat. 1909, Kunstmed. und Plak. 296.]* R.J.E. Collection. PLATE 81
744. Uniface. *Same as obverse of No. 743, except that the signature of the sculptor is incised and is slightly nearer the bottom.* 207 x 174 mm. Bronze cast. R.J.E. Collection.
745. *Full description of medal will be found under No. 68 (Benard).* R.J.E. Collection. PLATE 8

## SIR JOSEPH PAXTON

Born 1801 at Milton Bryant, Bedfordshire; died 1865 in London. For ten years he had charge of the famous Chatsworth gardens on the estate of the Duke of Devonshire, building there the arboretum and the large conservatory which served as models for his later structures. His most noted achievement was the international exhibition building erected at Hyde Park, London, in 1851, and reconstructed three years later on an enlarged scale at Sydenham, where it remains. This building, the famous Crystal Palace, and the one erected for the international exhibition both appear on many of the medals described below. In recognition of his great work, Paxton was knighted; later he was elected to Parliament. He published a number of books, which, however, deal mainly with horticulture.

746. Obverse. *The exhibition building in a wreath of roses, thistle, and shamrock. Above, heads of Queen Victoria and Prince Albert each in an oval frame; between them the coat of arms of Great Britain.* PROPOSED BY H.R.H. PRINCE ALBERT. | DESIGNED BY | JOSEPH PAXTON ESQ<sup>RE</sup> F.L.S. | ERECTED BY | FOX, HENDERSON & CO<sup>Y</sup> Legend EXHIBITION OF INDUSTRY, OF ALL NATIONS. LONDON. 1851 Signed OTTLEY BIRM. Reverse. *Britannia standing, holding laurel branch and surrounded by symbols of industry, art, thrift, and transportation.* 74 mm. White metal. R.J.E. Collection. PLATE 83
747. Obverse. *Head of the prince consort to left in a wreath of laurel and oak.* HIS ROYAL HIGHNESS PRINCE ALBERT. Signed OTTLEY. BIRM<sup>M</sup> Reverse. *The exhibition building.* THE BUILDING FOR THE GREAT EXHIBITION IN LONDON. 1851 *In exergue* PROPOSED BY H. R. H. PRINCE ALBERT. | DESIGNED BY JOSEPH PAXTON ESQ. F. L. S. | ERECTED BY FOX, HENDERSON, & CO<sup>Y</sup> | — DIMENSIONS — | LENGTH 1848 FEET, | WIDTH 456 FEET, | HEIGHT OF PRINCIPAL ROOF 66 FEET, | HEIGHT OF TRANSEPT 108 FEET, | GLAZED SURFACE 900000 FEET, | OCCUPIES 18 ACRES | OF GROUND 74 mm. White metal. R.J.E. Collection. PLATE 83
748. Obverse. *Busts of Victoria and Albert, jugate to left in a wreath of laurel and oak and in an ornamented frame.* QUEEN VICTORIA & PR: ALBERT Reverse. *The exhibition building.* THE INTERNATIONAL INDUSTRIAL EXHIBITION | LONDON, 1851. *In exergue* PROPOSED BY H. R. H. PRINCE ALBERT, | DESIGNED BY JOSEPH PAXTON ESQ. F. L. S., | ERECTED BY FOX, HENDERSON & CO<sup>Y</sup>. | LENGTH 1848 FEET, | WIDTH 456 FEET, | HEIGHT OF PRINCIPAL ROOF 66 FEET, | HEIGHT OF TRANSEPT 108 FEET, | GLAZED SURFACE 900,000 SUP FEET | OCCUPIES 18 ACRES | OF GROUND. | ESTIMATED VALUE £150,000. Signed ALLEN & MOORE BIRM<sup>M</sup> 51 mm. White metal. R.J.E. Collection. PLATE 82

749. Obverse. *Same as No. 52 (Barry).* Reverse. *Same as No. 748.* 51 mm. Bronze. [Birm. Med. 35a.] Description taken from this source.
750. Obverse. *Head of the prince consort to right.* PRINCE ALBERT, CONSORT OF QUEEN VICTORIA. Signed A & M (Allen & Moore). Rim ornamented. Reverse. *Same as No. 748.* 51 mm. White Metal. British Museum. PLATE 82
751. Obverse. *Head of Prince Albert to left.* H. R. H. PRINCE ALBERT Below STRUCK IN THE BUILDING OF THE EXHIBITION Signed W. J. TAYLOR MEDALLIST | LONDON Reverse. *Royal coat of arms.* GREAT EXHIBITION OF THE INDUSTRY OF ALL NATIONS Below \* LONDON 1851 \* 38 mm. White metal. R.J.E. Collection. PLATE 82
752. Obverse. *Heads of the prince consort and queen, jugate to left.* Legend TO COMMEMORATE THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS. PROPOSED BY H.R.H. PRINCE ALBERT & PATRONISED BY H.M.G. MAJESTY THE QUEEN Signed DAVIS, BIRM. Reverse. *View of the exhibition building. In exergue, figures representing the four quarters of the globe.* LENGTH OF THE BUILDING 1848 FT WIDTH 456 FT HEIGHT 66 FT TRANSEPT 108 FT | GLAZED SURFACE 900,000. FT OCCUPIES NEARLY 21 AC<sup>S</sup> OF GROUND | 3300 IRON COLUMNS, 2224 GIRDERS, 1128 GALLY BEARERS | 205 MILES OF SASH BAR, VALUE £150000. | OPENED BY H.M.G. MAJESTY VICTORIA | MAY 1. 1851. | On bar forming the exergue DESIGNED BY J PAXTON ESQ ERECTED BY FOX HENDERSON & CO 49 mm. White metal. British Museum. PLATE 82
753. Obverse. *Head of the prince consort to right.* HIS ROYAL HIGHNESS PRINCE ALBERT. Reverse. *The exhibition building.* THE BUILDING FOR THE GREAT EXHIBITION IN LONDON, 1851 In exergue PROPOSED BY H. R. H. PRINCE ALBERT. | DESIGNED BY JOSEPH PAXTON ESQ. F. L. S. | ERECTED BY FOX, HENDERSON & CO | LENGTH 1848 FEET. WIDTH 456 FEET. | HEIGHT OF PRINCIPAL ROOF 66 FEET. | HEIGHT OF TRANSEPT 108 FEET. | GLAZED SURFACE 900000 FEET. | OCCUPIES 18 ACRES | OF GROUND. 53 mm. White metal. R.J.E. Collection. PLATE 82
754. Obverse. *Same as No. 753.* Reverse. *Four figures, one with an olive branch, one with a sheaf of wheat, one with a hammer; the fourth holds a wreath aloft.* Signed OTTLEY, MEDALLIST, BIRM<sup>M</sup> Rim milled. 53 mm. White metal. British Museum. PLATE 82
755. Obverse. *The exhibition building.* THE BUILDING AT LONDON, FOR THE | INTERNATIONAL EXHIBITION | 1851 In exergue, heads of Queen Victoria and Prince Albert, jugate to right, in ornamented frame flanked by genii. J. PAXTON ESQ. ARCHITECT. Signed ALLEN & MOORE F. REVETSC. Interior of the building. In exergue EXPOSITION | 1851 Signed ALLEN & MOORE 39 mm. Bronze. R.J.E. Collection. PLATE 83
756. Obverse. *Similar to No. 755.* Reverse. THE MATERIALS ARE | IRON AND GLASS; | IT IS IN SHAPE | A PARALLELOGRAM, | 1848 FT LONG BY 408 FT BROAD, | AND 66 FT HIGH; | IT IS CROSSED MIDWAY BY | A TRANSEPT 108 FT HIGH; | ON THE NORTH SIDE IS AN | ADDITION, OF 936 FT IN LENGTH | BY 48 FT IN BREADTH, | TOTAL AREA OF SPACE, | 855,360 CUBIC FT, | OR NEARLY 21 ACRES, | ESTIMATED VALUE, | £150,000. Legend THERE ARE 2,244 IRON GIRDERS, 3,300 COLUMNS, 202 MILES OF SASH BARS, AND 900,000 SUP: FT OF GLASS. 45 mm. White metal. R.J.E. Collection. PLATE 82
- NOTE: The area given in cubic feet on Nos. 756 and 757 is undoubtedly intended to be in square feet.
757. Obverse. *Same as No. 755.* Reverse. THE MATERIALS ARE | IRON AND GLASS, | IN SHAPE | A PARALLELOGRAM, | 1848 FT LONG BY 408 FT BROAD, | AND 66 FT HIGH, | IT IS CROSSED MIDWAY BY | A TRANSEPT 108 FT HIGH, | ON THE NORTH SIDE IS AN | ADDITIONAL 936 FT IN LENGTH | BY 48 FT IN BREADTH; | TOTAL AREA OF SPACE | 855,360 CUBIC FT; | OR NEARLY 21 ACRES; | ESTIMATED VALUE | £150,000. 39 mm. White metal. British Museum. PLATE 83
758. Obverse. *The exhibition building.* EXPOSITION INTERNATIONALE DE L'INDUSTRIE. | LONDRES, 1851. In exergue PROPOSÉ PAR | SON A. R. LE PRINCE ALBERT. | LE BÂTIMENT A ÉTÉ DESSINÉ PAR | M<sup>R</sup> JOS<sup>PH</sup> PAXTON M. S. R. | ET ÉLEVÉ PAR | MESSIEURS FOX, HENDERSON ET C<sup>IE</sup>. Signed ALLEN ET MOORE BIRM<sup>M</sup> Reverse. *Same as No. 755.* 39 mm. White metal. R.J.E. Collection. PLATE 83



759. Obverse. *Crowned bust of Queen Victoria to left. Inner legend* H. M. G. M. QUEEN VICTORIA. *Outer legend* BORN MAY 24 1819. CROWNED JUNE 28 1838. MARRIED FEB: 10 1840.\* *Reverse. Same as obverse of No. 755. 39 mm. White metal. R.J.E. Collection.*

PLATE 83

760. Obverse. *The exhibition building.* THE INDUSTRIAL EXHIBITION | LONDON, 1851 *In exergue* PROPOSED BY PRINCE ALBERT | DESIGNED BY J. PAXTON ESQ | ERECTED BY | FOX, HENDERSON & CO. *Signed* ALLEN & MOORE BIRM<sup>m</sup> *Reverse.* THE | MATERIALS ARE | IRON AND GLASS; | LENGTH 1848 FEET; | WIDTH 456 FEET; | HEIGHT OF ROOF 66 FEET; | HEIGHT OF TRANSEPT | 108 FEET; | GLAZED SURFACE | 900,000 SUP. FEET; | OCCUPIES 18 ACRES | OF GROUND; | VALUE £150,000. *Rim beaded on obverse and reverse. 30 mm. White metal. R.J.E. Collection.*

PLATE 83

761. Obverse. *The exhibition building.* THE CRYSTAL PALACE *In exergue* FOR THE | WORLD'S SHOW | IN | LONDON | 1851 *Signed* HEATON. BIRM. *Reverse.* DIMENSIONS | — | LENGTH 1848 FT | WIDTH 408 FT | HEIGHT OF ROOF 66 FT | HEIGHT OF TRANSEPT 108 FT | GLAZED SURFACE | 900,000 SQ FT | AND | OCCUPIES 18 ACRES 30 mm. *White metal. R.J.E. Collection.*

PLATE 83

NOTE: Although called the Crystal Palace on the medal, the building shown is that of the Industrial Exhibition of 1851, and is not to be confused with the Crystal Palace designed by Paxton in 1854.

762. Obverse. *Same as No. 761. Reverse.* Legend SECT<sup>n</sup> 16. CENTRAL AVENUE OF THE | GREAT EXHIBITION *Inscription* EVERETT'S | BLACKING | 51 | FETTER LANE | LONDON 30 mm. *White metal. R.J.E. Collection.*

762a. Obverse. *The exhibition building.* THE CRYSTAL PALACE *In exergue* FOR THE GREAT | EXHIBITION | IN LONDON OF | 1851 *Signed on the exergual bar* A & M (*Allen & Moore*). *Reverse.* DIMENSIONS. | LENGTH 1848 FEET; | WIDTH 456 FEET; | HEIGHT OF ROOF 66 FEET; | HEIGHT OF TRANSEPT | 108 FEET; | GLAZED SURFACE | 900,000 SUP. FEET. | OCCUPIES 18 ACRES. *Rim beaded on obverse and reverse. 22.5 mm. Brass. R.J.E. Collection.*

PLATE 85

NOTE: See note under No. 761.

763. Obverse. *Head of the prince consort to left.* H.R.H. PRINCE ALBERT *Signed* G. DEE. F. *Ornamented border.* *Reverse.* *View of the exhibition building* THE CRYSTAL PALACE LONDON | 1851 *In exergue* COVERING AN AREA OF 18 ACRES | LENGTH 1848 FT BREADTH | 408 FT HEIGHT 66 FT | TRANSEPT 108 FT | HIGH | COST £150,000 30 mm. *White metal. British Museum.*

PLATE 83

NOTE: See note under No. 761.

764. Obverse. *The exhibition building.* THE BUILDING FOR THE INTERNATIONAL | EXHIBITION *In exergue* LONDON | 1851 *Signed* A & M (*Allen and Moore*). *Reverse.* THE CONSTRUCTION IS OF | IRON AND GLASS; | 1848 FT LONG | ABOUT HALF IS 456 FT WIDE, | THE REMAINDER 408 FT WIDE, | AND 66 FT HIGH; | WITH TRANSEPT 108 FT HIGH. | SITE UPWARDS OF 20 ACRES. | COST £150,000 | — | JOS<sup>h</sup> PAXTON ESQ<sup>s</sup> | ARC<sup>t</sup>. 29 mm. *White metal. R.J.E. Collection.*

PLATE 83

764a. Obverse. *The exhibition building.* EXHIBITION PALACE *In exergue* LONDON | 1851 *Rim beaded.* *Reverse.* *Similar to obverse but signed in exergue; one letter at left illegible, at right the letter B The rim is not beaded. 22 mm. Bronze. R.J.E. Collection.*

PLATE 85

NOTE: In the R.J.E. Collection there is another specimen with the head of Queen Victoria on the reverse.

764b. Obverse. *Similar to reverse of No. 764a, but the lettering is smaller and different in style.* *Reverse.* • RICHARD COCKERILL • | TEA | & | COFFEE | DEALER | 92 | SHOE LANE | FLEET STREET 22 mm. *Bronze. R.J.E. Collection.*

PLATE 85

765. Obverse. *Head to left.* PAXTON *Signed* L. C. WYON. *Reverse.* THE | CRYSTAL PALACE | — | DESIGNED BY | SIR. JOSEPH PAXTON | OPENED | JUNE. 10. 1854 *Below, crossed branches of laurel.* 63 mm. *White metal. R.J.E. Collection.*

PLATE 84

NOTE: In the R.J.E. Collection there is also a specimen of this medal in bronze, with the reverse left entirely blank for inscription.



766. Obverse. *Same as No. 765.* Reverse. *The Crystal Palace. Above* CRYSTAL PALACE *Below* OPENED. MDCCCLIV  
Signed PINCHES. LONDON. 63 mm. Bronze. R.J.E. Collection. PLATE 84
767. Obverse. *Female figure, with emblems of peace and war, a lamb and a helmet at her feet, opens the doors* INDUSTRY  
SCIENCE *to the exposition. Signed in exergue* PINCHES Reverse. *Same as No. 766.* 63 mm. Bronze. R.J.E. Collec-  
tion. PLATE 84
768. Obverse. *Same as No. 767.* Reverse. *Same as No. 766.* 41 mm. White metal. R.J.E. Collection. PLATE 84
769. Obverse. *Head to left.* SIR JOSEPH PAXTON *Signed on truncation* L. C. WYON. Reverse. *The Crystal Palace. DE-*  
SIGNED BY SIR JOSEPH PAXTON *In exergue* THE FIRST COLUMN ERECTED | BY SAM<sup>L</sup> LAING  
ESQ<sup>RE</sup> M. P. | AUGT 5<sup>TH</sup> 1852 | OPENED JUNE 10<sup>TH</sup> 1854 *Signed* T. R. PINCHES LONDON 41 mm.  
White metal. R.J.E. Collection. PLATE 84
770. Obverse. *Framed bust to left in wreath of laurel. Below* SIR JOSEPH PAXTON Reverse. *The Crystal Palace. THE*  
PEOPLE'S CRYSTAL PALACE SYDENHAM. | BEING A VAST REPOSITORY OF INSTRUCTION | AND  
AMUSEMENT. | OPENED JUNE 1854. *In exergue* DESIGNED BY SIR JOSEPH PAXTON F. L. S. |  
ERECTED BY FOX, HENDERSON & CO. | THE BUILDING AND GROUNDS OCCUPY | 300 ACRES |  
LENGTH 1608 FT, NAVE 110 FT HIGH, CENTRE TRANSEPT 194 FT HIGH, | AND 120 WIDE |  
SIDE TRANSEPTS 110 FT HIGH, | AND 72 FT WIDE. *Signed on bar forming exergue* ALLEN & MOORE  
51 mm. White metal. R.J.E. Collection. PLATE 82
771. Obverse. *Same as reverse of No. 422 (Fowke).* Reverse. *View of the Crystal Palace. THE MIGHT OF INDUS-*  
TRY, THE GLORY OF PEACE *Signed* DOWLER BIRM<sup>M</sup> *In exergue* THE CRYSTAL PALACE | SYDEN-  
HAM | ERECTED | MDCCCLIII | FOX, HENDERSON & CO. CONTRACTORS 74 mm. White metal. [Birm.  
Med. p. 11.] *Description taken from this source.*
772. Obverse. *The Crystal Palace building. THE MIGHT OF INDUSTRY THE GLORY OF PEACE In exergue* THE  
CRYSTAL PALACE | SYDENHAM *Signed* DOWLER BIRM<sup>M</sup> Reverse. *Similar to obverse of No. 422 (Fowke).*  
52 mm. White metal. R.J.E. Collection. PLATE 82
773. Obverse. *View of the Crystal Palace. Above* DESIGNED BY SIR JOSEPH PAXTON *In exergue* ERECTED BY |  
MESSRS FOX & HENDERSON *Signed* W. J. TAYLOR LONDON Reverse. THE FIRST COLUMN OF THE  
CRYSTAL PALACE AT SYDENHAM | DESTINED FOR | THE RECREATION AND | INSTRUCTION  
OF THE MILLION | WAS ERECTED ON THE | 5 DAY OF AUGUST 1852 BY | SAMUEL LAING,  
ESQ. M. P. CHAIRMAN | OF THE CRYSTAL PALACE COMP. | IN COMMEMORATION OF WHICH  
EVENT | THIS MEDAL IS PRESENTED | TO THE SUBSCRIBERS OF | THE AGE | WEEKLY NEWS-  
PAPER 44 mm. White metal, gilt. R.J.E. Collection. PLATE 84
774. Obverse. *View of the Crystal Palace. CRYSTAL PALACE SYDENHAM | BEING | THE GREAT | EXHIBITION*  
OF 1851 | REMOVED FROM HYDE PARK *In exergue* FIRST COLUMN ERECTED AUG 5. 1852 |  
THE | PALACE | OF THE | PEOPLE | OPENED JUNE 10. 1854 *Signed, on bar forming exergue,* W. J. TAYLOR  
LONDON Reverse. *In the centre* \* STRUCK IN THE CRYSTAL PALACE \* BY W. J. TAYLOR — | VISI-  
TORS | TO THE | 30 APRIL 1866 | 18,607,852 | — *In ten panels radiating from centre* WIDTH | OF |  
BUILDING | 324 | FEET | — | LENGTH OF | NAVE | 1602 FT | HEIGHT | 104 FT | — | HEIGHT OF |  
CENTRE | TRANSEPT | 174 | FEET | — | IRON | USED IN | WATER | TOWERS | 1600 | TONS |  
WATER | TOWERS | 284 FT | ABOVE | CROSS OF | ST PAULS | PALACE | AND | GROUNDS | COVER |  
200 | ACRES | HANDEL | ORCHESTRA | SEATS | 5000 | PERSONS | — | GLASS | USED IN | BUILD-  
ING | 25 | ACRES | — | IRON | USED IN | BUILDING | 9641 | TONS | — | LENGTH OF | HOT WATER |  
PIPES | 50 | MILES | — 42 mm. White metal. R.J.E. Collection. PLATE 84
775. Obverse. *View of the Crystal Palace. CRYSTAL PALACE SYDENHAM In exergue* FIRST COLUMN ERECTED  
AUG. 5. 1852 | OPENED JUNE 10. 1854 *Signed, on bar forming exergue,* W. J. TAYLOR LONDON Reverse.  
*Same as No. 774.* 42 mm. White metal. R.J.E. Collection. PLATE 84

776. Obverse. *Banner with horns and trumpets, crowns above* JUNGIMUS HOSPITIO DEXTRAS Signed PINCHES. LONDON Reverse. *Façade of the Crystal Palace.* TO COMMEMORATE THE VISIT OF THE BAND OF THE IMP: REG: OF GUIDES In exergue TO THE CRYSTAL PALACE | SYDENHAM | OCTOBER 28. 1854 41 mm. White metal. R.F.E. Collection. PLATE 84

777. Obverse. *Coat of arms with an eye above.* THE ANCIENT ORDER OF FORESTERS In exergue VISITED THE CRYSTAL PALACE | AUGT 28<sup>TH</sup> 1855. Reverse. Same as No. 769. 41 mm. White metal. R.F.E. Collection. PLATE 84

#### HENDRIK VAN PEEDE

Few details are to be found concerning the life and career of this Flemish architect, which is the more surprising by virtue of the fact that he designed and erected one of the most beautiful buildings in all the Netherlands. The town hall, on the Grande Place of Audenarde, was in the process of construction for a full decade, 1525-1535, under Hendrik van Peede, also known as Henri van Pé. The building, which has stood for nearly four centuries as an unusually fine example of late gothic, is shown on the medal described in this work. While revealing the influence of the town hall of Brussels, it also gives proof of striking originality. The belfry-tower, resembling in miniature the destroyed tower of Arras, is crowned by the golden figure of a man-at-arms. Several churches at Audenarde are associated with the name of Hendrik van Peede, and it is generally supposed that he was a native of that city.

778. Obverse. *The town hall, Audenarde.* HOTEL DE VILLE D'AUDENAERDE Signed J. WIENER. F. 1850 Reverse. *Ground plan of the building.* LA 1<sup>RE</sup> PIERRE POSÉE 1526. LES TRAVAUX ACHEVÉS 1536. CONSTRUIT PAR M<sup>RE</sup> HENRI VAN PÉ. LA RESTAURATION COMMENCÉE 1840. In exergue HAUTEUR DE LA FACADE 17<sup>M</sup> 20. | LARGEUR 24<sup>M</sup> | ÉLEVATION DE LA TOUR | 39<sup>M</sup> 75. 50.5 mm. Bronze. [Rev. Belge 1883, p. 65, 94.] R.F.E. Collection. PLATE 123

#### JOSEPH PEETERS

779. Uniface. *Bust to left.* JOS. PEETERS ARCHITECTE Signed CH. SAMUEL | SCULPT. 400 mm. Bronze cast. R.F.E. Collection. PLATE 87

#### TIBALDI PELLEGRINO

Born 1527 at Bologna; died 1600 in Milan. Little is known about his early life and education, except that he studied painting in his native city before going to Rome, where he spent three years and where he was greatly influenced by Michelangelo. Pellegrino painted many allegorical and historical frescoes, notably at Bologna and Rome, before turning his attention seriously to architecture; but when called to Milan by Cardinal Carlo Borromeo, he entered upon the more mature phase of his career, in which most of his efforts were devoted to ecclesiastical construction. Beginning with additions to the archbishop's palace, Pellegrino was later commissioned to draw plans for the churches of S. Lorenzo, S. Protasio, and S. Fedele, as also to build chapels for the orders of the Jesuits and the Serviti. Appointed architect of the Milan cathedral, he designed for that edifice the façade depicted on the medal described below.

780. Obverse. *View of the Milan cathedral.* In exergue CATEDRALE DI MILANO Signed J. WIENER F. 1860. Reverse. *View of the interior.* In exergue PRINCIPIATA 1386 DA GIO: GALEAZZO VISCONTI. FACCIATA DEL PELLEGRINI. Signed J. WIENER BRUXELLES. 60 mm. Bronze. [Revue Belge 1883, p. 34, 27.] Description taken from this source.

#### MICHEL ROBERT PENCHAUD

Born 1772 at Poitiers, and died 1832 in Paris. Son of the architect Robert Penchaud, he studied first with his father, later under Fontaine and Percier at the École des Beaux-Arts. Appointed director of public works at Marseilles, he built there the chapel Dieudonné, a large hospital, a Protestant church, the police barracks, and a jail, designing also the main entrance to the Royal college, a fountain in one of the principal squares, and the triumphal arch for the entry of the Dauphin into that city. Penchaud erected the law courts and a Protestant church at Draguignan; law courts and a prison at Aix; a church and barracks at St. Remy. He received the gold medal of the French Institute.

781. Uniface. *Bust to right.* M A PENCHAUD ARCHITECTE 1833 Signed DAVID (*David d'Angers*) (all lettering incised). On the back of the medallion ECK ET DURAND 154 mm. Bronze cast. [Jouin II, p. 486.] R.J.E. Collection. PLATE 88

NOTE: Jouin gives date as 1838, but the Curator of the Musée d'Angers expresses the opinion that the date on the medallion must be accepted as correct.

#### CHARLES PERCIER

Born 1764 in Paris, where he died in 1838. Of humble birth, his education was desultory until he entered the school of Peyre, architect to Louis XVI. Later he studied under Gisors, and in 1786 received the grand prix de Rome. In Italy he found Fontaine, a former fellow student, with whom he made an alliance which lasted over half a century. While in Rome he also made the acquaintance of Canova, then at the height of his popularity, who interested himself in Percier and secured for him commissions enabling the young architect to spend another year in Italy. Upon his return to Paris he lived and collaborated with Fontaine; together they designed furniture in their days of dire poverty, together they erected buildings and wrote books. Among their works attesting the versatility of their talents may be mentioned additions to the Tuileries, to the Louvre, Versailles, Malmaison, and Compiègne. Percier was professor at the École des Beaux-Arts and a member of the Institute.

782. Uniface. *Head to right.* CHARLES PERCIER Signed DAVID 1835 (*David d'Angers*) (all lettering incised). 167 mm. Bronze cast. [Jouin II, p. 482.] R.J.E. Collection. PLATE 88

783. Uniface. *Mourning figure seated, holding a compass and a plan. Above, a star. At left* À LA MÉMOIRE | DE CHARLES PERCIER | ARCHITECTE | MEMBRE DE L'INSTITUT | SES ELEVES | SES AMIS ET LES ADMIRATEURS | DE SON GRAND TALENT | ET DE SON NOBLE | CARACTERE *At right* NÉ A PARIS | LE 22 AOUT 1764 | MORT LE 5 | 7BRE | 1838 *In exergue* ARCHITECTURE Signed DAVID 1839 (*David d'Angers*) and near bottom FUMIERE ET C<sup>ie</sup> (all lettering incised). 280 mm. Bronze cast. R.J.E. Collection. PLATE 88

NOTE: This medallion undoubtedly served Domard as a model for the reverse of his medal of Percier.

784. Obverse. *Head to right.* NÉ A PARIS LE 22 AT 1764 MORT LE 5 SEPTBRE 1838 Signed DOMARD F. Reverse. *Mourning figure seated, holding a compass and a plan. Above a star, behind her a vase.* A | CHARLES PERCIER | ARCHITECTE, | MEMBRE DE L'INSTITUT, | SES ÉLÈVES, SES AMIS | ET LES ADMIRATEURS | DE SON GRAND TALENT | ET DE SON NOBLE | CARACTERE. *In exergue* MDCCCXL 72 mm. Bronze. R.J.E. Collection. PLATE 88

#### CLAUDE PERRAULT

Born 1613 in Paris; died there in 1688. In early life his strong bent was for mathematics, but later he devoted himself to the study of anatomy and received his medical degree from the university of Paris. At the request of Colbert, minister of finance to Louis XIV, Perrault translated the ten volumes of Vitruvius on engineering and building, which work led to a further study of architecture. Two great monuments in Paris are lasting tributes to his ability: the colonnade of the Louvre, facing the church of St. Germain l'Auxerrois, and the great observatory. This latter building, Perrault's greatest architectural achievement, called into play his knowledge of mathematics and astronomy as well as of architecture. Through his whole career he kept up his interest in the natural sciences. It is generally supposed that he met his death as a result of dissecting the body of a camel. He wrote several treatises on architectural subjects, was a member of the Academy of sciences and of the Royal Academy of architecture.

785. Uniface. *Bust to right with long hair and lace collar.* CA · PERRAULT · REG · AED · INSPECTOR · G Below 1674 44 mm. Kaiser-Friedrich-Museum, Berlin. PLATE 72

786. Obverse. *Bust.* CLAUD. PERRAULT MED. PAR. 1675. Reverse. *A lighted lamp.* NON UT VIDEAR. Silver cast. [Kluyssk. II, p. 307; Duisburg p. 47, 129.] Description taken from the former source.

#### JEAN RODOLPHE PERRONET

Born 1708 at Suresnes; died 1794 in Paris. Architect and engineer, he studied under Beausire, then government architect of Paris. He constructed a bridge over the Loire at Orléans, the main sewer of Paris, hydraulic works along the Bourgoyne canal, and dikes along the Seine. He designed the château of Etry and restored the bell-tower of the Alençon



cathedral. Perronet was appointed engineer for the district of Alençon, engineer of highways and bridges, and later head of this department. A member of the Academies of architecture and science, he belonged also to numerous foreign societies.

787. Obverse. *Bust to right with peruke.* J. RODOLPHE PERRONET. Signed J. DUBOIS. F. Reverse. *Inscription* NÉ ! A SURÈNE | PRÈS PARIS | EN M. DCC. VIII. | MORT | EN M. DCC. XCIV. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS. | — | 1821. 41 mm. Bronze. R.J.E. Collection. PLATE 89

NOTE: One of a series of one hundred and eighteen medals, generally known as the "Galerie Metallique," struck at the French mint in the early part of the nineteenth century.

## I. N. PERTSCH

There appears to be little recorded concerning the life and career of this architect, presumably Bavarian, who designed and erected the stock exchange building at Augsburg, the corner-stone of which was laid in 1828. The name of Pertsch in his capacity of Oberbaurath appears on the medal which is described in this work, and which was struck to commemorate the completion of the edifice. In Munich, Pertsch built the Matthäuskirche in the Karlsplatz, a Protestant church which was dedicated in 1833.

788. Obverse. *The exchange in Augsburg.* BOERSE ZU AUGSBURG In exergue DER GRUNDSTEIN | GELEGT D. 25 AUG. | 1828. Signed NEUSS Reverse. DEM | HANDELSTANDE | ZUR EHRE, | DER STADT | EINE ZIERDE. | — | ENTWORFEN UND DIE | AUSFÜHRUNG GELEITET | VON I. N. PERTSCH. | K. B. OBERBAURATH. 33 mm. Silver and bronze. R.J.E. Collection. PLATE 87

## HANS PESCHL

Born 1856 at Cikay, a village in northwestern Moravia. After the usual elementary education in his native town, he proceeded to the Polytechnicum in Vienna for study in the advanced branches, and later gained his practical experience under Ferstel, with whom he was associated for five years. He was also a pupil of the Austrian architect Hasenauer. Peschl has erected many private residences in and near Vienna, and during his later life has specialized to some extent in ecclesiastical and educational buildings, having been called to many parts of Austria and Hungary for the construction of schools and churches. Appointed architect to the municipality of Vienna and because of his linguistic ability chosen secretary of the international association of architects, he was also the recipient of numerous honors and distinctions from many lands. Peschl has composed poems, which appeared under the pseudonym of Johannes von Saar.

789. Uniface. *Bust to right.* JOHANNES · VON · SAAR · · FLUCTUAT · NEC · MERGITUR · 1920 · Signed · L · HUJER · | · W · 210 mm. Bronze cast. R.J.E. Collection. PLATE 108

## GUSZTÁV PETSCHÁCHER

Born 1844 in Vienna; died 1890 in Budapest. He attended the Realschule of his native city and later the Polytechnicum, being a pupil of Koenig and Ferstl. Following these courses of study he registered at the academy for specialized work under Friedrich von Schmidt, the eminent architect of the Stephansdom, but before establishing himself independently Petschächer gained valuable experience as first assistant in the atelier of the architect Romano. In 1873 he moved to Budapest, where he spent several years in municipal service connected with laying out the city streets. Among buildings later erected by him in Budapest are the palace on the Rondeau, the casino belonging to the sixth and seventh districts, headquarters for the Hungarian Credit-Bank, residences for several Hungarian nobles, and numerous private homes. Petschächer later erected several factories for the government and a normal school building; he also restored the Gmündenschloss for the Archduke Johann.

790. Obverse. *Bust to right.* PETSCHACHER GVSZTAV Below 1844-1890 Signed in monogram F O B (F. Ö. Beck). Reverse. *Nude figure before a waterfall.* Signed in monogram as above. 72 mm. Bronze cast. R.J.E. Collection.

NOTE: The final date on the medal looks like 1800, but is undoubtedly intended to be 1890, the date of Petschächer's death. PLATE 92

## GIUSEPPE PIERMARINI

Born 1834 at Foligno. A pupil of Vanvitelli, he constructed many public buildings in Milan, erecting there the palazzo Bura, restoring the palazzo Reale, which had been built originally by San Gallo, designing the façade for the palazzo Belgiosco, and an almshouse on the piazza del Tagliamento. Also in Milan Piermarini erected the Scala theatre referred



to on the medal described below. At Monza he built the mont-de-piété and an imperial villa. He was professor at the academy of the Brera, being also appointed architect to Duke Ferdinand and a member of the architectural council of Lombardy.

791. Obverse. *Head to left.* GIVSEPPE PIERMARINI *Below* DALLA LAPIDE IN BRERA *Signed* s. JOHNSON *Reverse.* *The Teatro della Scala in Milan. In exergue* GIVSEPPE PIERMARINI | NATO IN FOLIGNO | EBBE IN MILANO GLORIA DI ARCHITETTO | E FAMA DI MAESTRO | ALL'ACCADEMIA DI BRERA | — | 1808-1908 50 mm. Bronze. [Stefano Johnson Cat. 1910, p. 9; Ratto Cat. May 1916, 3506.] R.J.E. Collection.

PLATE 80

## LOUIS CHARLES HENRI PILLE

Born 1868 in Paris; died 1899 in Rome. After his preliminary education he studied under Pascal and at the École des Beaux-Arts, receiving six first-class medals and a scholarship, followed in 1896 by the grand prix de Rome. In the meantime the ability of Pille had won recognition in the form of various other medals and the Jean Leclaire and Abel Blouet prizes. He left a record of earnest endeavor, which promised much for future accomplishment had not his career been cut short in his thirty-second year.

792. Uniface. *Bust to left.* Above LOUIS PILLE ARCHITECTE. | · 1868-1899 · *A sheaf composed of a palm, a branch of laurel and of roses, is placed below the bust. At left, view of the villa Medici in Rome. In a panel below* VILLA · MEDICI · 1896-99 · *At right signed* G · DVPRÉ ROME 150 x 120 mm. Bronze cast. [Gaz. Num. 1902, p. 231, 16.] R.J.E. Collection.

PLATE 86

NOTE: "Gazette Numismatique" mentions a reduction of the above, 74 x 55 mm.

## NICCOLO PISANO

Born about 1206 at Pisa, where he died in 1278. He first worked under Greek masters, executing designs for the duomo of his native city and for the chapel of S. Giovanni. Niccolo established a reputation as a sculptor, spending six years on the marble figures for a mausoleum at Bologna, a work of great originality and merit. His earliest work of architectural importance was the church of S. Trinità at Florence, followed by that of S. Margherita at Cortona, the reconstruction of S. Domenico at Arezzo, and the beautiful church of S. Michele at Borgo. His masterpieces, however, were executed at Pisa, notably the campanile with its original staircase and the famous pulpit in the baptistery, the latter copied by his son and pupils in the cathedral at Siena. In 1267 Niccolo went to Viterbo, having been called there by Pope Clement VI for the purpose of restoring numerous ecclesiastical edifices. Later he proceeded to Naples at the invitation of King Charles of Anjou who, after his victory at Tagliacozzo, vowed to erect a magnificent abbey wherein should be buried the soldiers who had perished in the battle. King Charles was so impressed with the work of the Pisan architect that he heaped upon him every conceivable honor.

793. Obverse. *The cathedral of Siena.* DUOMO DI SIENA *Signed* J. WIENER F. *Reverse.* *Interior of the cathedral. At left* DUOMO COMINCIATO DA | GIO. DI NICCOLO PISANO | 1243 *At right* FACCIATA | 1339-1380 *In exergue* PRIMA CHIESA FONDATA | INTORNO AL 1089. 60 mm. Bronze. [Rev. Belge 1883, p. 34, 26.] R.J.E. Collection.

PLATE 94

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener, of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## CHARLES ADAMS PLATT

Born in New York city in 1861. In his youth he was interested in etching, landscape gardening, and painting, but later devoted himself principally to architecture. His buildings combine the practical and aesthetic elements of the Italian villa, repeating its note of simplicity through a great variety of structures. Platt was the architect of the "News-Leader" and Hanna buildings in Cleveland; the Astor House building, Fifth Avenue-Astor building, and Astor Court apartments in New York; and many important private residences in these cities, as well as in Boston, Detroit, and Chicago. In designing the Freer Gallery in Washington, he had the unusual opportunity of planning a building "to house a single collection and to express a particular idea." Platt has received many medals and prizes; is a member of numerous societies of art and architecture, and a Fellow of the American Institute of Architects.

794. Uniface. *A pedestal with caricature bust of Charles A. Platt; at the left, a hand pointing to the bust; below, a stove.* POPOLI · COLONIV | MVS | CORNISHVM | GAVDEAMVS | ET | FELICITAN | TANTI | DEL | RITORNO | DI | CHASVS | ADAMAN | TIBVS | PLATTIN | VM | ET VXOR | GRAZIOZ | ISSIMA | QVESTO | MED | AGLIA | BVM | PRESEN | TATIBVS | NEL. PRI | MAVER | A | DI | M · C · M · IV | Signed in monogram \* A S T G \* (Augustus Saint Gaudens). 251 x 90 mm. Bronze cast. [Saint Gaudens Cat. 98.] Owned by Mr. Charles A. Platt.

PLATE 90

795. Obverse. *Bust to left.* \* CHARLES \* A \* PLATT \* ARCHITECT \* MCMXVIII \* Reverse. *A male figure with a compass measuring the roof of a building. Above, a scroll inscribed LABORE ET CONSTANTIA Signed in exergue* PAUL MANSHIP | ROME 97 mm. Bronze cast. R. J. E. Collection.

PLATE 90

## JOSEPH POELAERT

Born 1817 in Brussels, where he died in 1879. The son of a prominent master-builder, Poelaert enjoyed the benefit of an excellent education and grew up in a favorable atmosphere. The city of Brussels having set aside a square to bear the name and receive a bronze statue of its first burgomaster, Jean Rouppe, plans were called for in competition, and those of Poelaert chosen by the jury. Before turning definitely to building and becoming, as the "Biographie Nationale" has characterized him, "one of the most eminent and prolific of Belgian architects," Poelaert designed another monument, the famous Colonne du Congrès in Brussels, one which ranks with the Vendôme and July monuments in Paris. This column won for him his appointment as official architect to the municipality. In this capacity he was commissioned to reconstruct the university buildings and to erect in the suburbs, at Laeken, the large and beautiful church portrayed on the medal described below; but his work of outstanding importance is the Brussels court-house, he having been called upon to prepare plans after those submitted by twenty-eight other architects had failed to satisfy the jury. The first stone was laid in 1866, though the building was not completed until four years after Poelaert's death.

796. Obverse. *Head of Queen Louise to right. Legend* LOUISE M: TH: C: IS: D'ORLÉANS REINE DES BELGES NÉE À PALERME LE 3 AVRIL 1812 DÉCÉDÉE À OSTENDE LE 11 8<sup>ME</sup> 1850 Signed LEOPOLD WIENER Reverse. *The church at Laeken. Outer legend* ÉRIGÉE À LAEKEN PAR SOUSCRIPTION NATIONALE. Inner legend ARR<sup>TÉ</sup> ROYAL DE 14 OCT: 1850. LOI DU 21 JUIN 1853. POSE DE LA PREMIERE PIERRE 27 MAI 1854. In exergue J. POELAERT ARCH: Signed J. WIENER FEC: 74 mm. Silver. [Rev. Belge 1883, p. 103, 156.] R. J. E. Collection.

PLATE 89

797. Obverse. *Same as reverse of No. 796, except that date is 1 MAI 1854 instead of 27 MAI 1854.* Reverse. *Inscription regarding funds for erecting the church and the names of the government officials. (This inscription covers a full page in Revue Belge.)* 74 mm. Bronze. [Rev. Belge 1883, p. 51, 64.] Description taken from this source.

798. Obverse. *Same as reverse of No. 796.* Reverse. *The interior of the church. Inscriptions placed vertically* LOUISE REINE DES BELGES ✕ A OSTENDE 11 OCT. 1850. LEOPOLD I ROI DES BELGES ✕ A LAEKEN 10 DEC. 1865. In exergue INHUMÉS A LAEKEN Signed JACQUES WIENER F. 74 mm. Bronze. [Rev. Belge 1883, p. 52, 66.] Description taken from this source.

NOTE: The above authority states that the obverse and reverse of this medal have served for the reverse of several medals of which the obverse shows either the head of the king or queen, or an inscription. "Revue Belge" further mentions the fact that four medals were struck showing the exterior of the church on the obverse and the interior on the reverse.

## MÓRIC POGÁNY

Born at Nagy Enyed in 1880. He studied engineering and architecture at Klausenburg. One of his earliest achievements was gaining the competitive prize for the Hungarian national theatre in Budapest, accompanied by the commission to execute. Also in Budapest he designed a building for the Adria society, several monuments, a crematorium, and numerous public edifices. Pogány erected the Hungarian building for the international exposition in Turin, 1911, and received the first prize for the Austro-Hungarian bank in Vienna. A frequent contributor to periodicals dealing with art and architecture, he is publishing a work on theatre buildings. He has received various gold medals, including that of the society of Hungarian architects, and is a knight of the orders of Francis Joseph and of the Crown.

799. Obverse. *Head to right.* POGANY MORIC Signed in monogram F O B (F. Ö. Beck). Reverse. *Waterfall, before which a female figure kneels.* ARS Signed in monogram as above. 78 mm. Bronze. R. J. E. Collection.

PLATE 88

## LUIGI POLETTI

Born 1791 at Modena; died 1869 at Milan. After having studied at the academy of his native city, Poletti went to Bologna to pursue his education in engineering and architecture. In 1814 he returned to Modena, having been appointed assistant instructor in mechanics and hydraulics at the university; there his work was rewarded by a scholarship which enabled him to go to Rome for advanced study. He entered the academy of S. Luca, and gave immediate proof of his ability by executing for Castelmadrada one of the earliest designs for a suspension bridge. Later he specialized in theatre construction, striving to combine the severely classic with modern requirements of lighting and acoustics. Poletti built the cathedral at Montalto, the palazzo Saladini at Ascoli, and a church at Noscera, making additions to the hospice of S. Michele and to the museum of the Lateran; but his work of outstanding importance was the restoration of the basilica of S. Paolo, this being commemorated on the medals described below. He published numerous treatises dealing with the technical details of building and with the history and theory of architecture.

800. Obverse. *Bust of Pius IX to left.* PIVS · IX · PONT · MAX · Signed 1 · BIANCHI · S · Reverse. *Interior of the basilica of St. Paul.* PIVS · IX · P · M · BASILICAM · PAVLI · APOST · AB · INCENDIO · REFECTAM · SOLEMNI · RITV · CONSECRAVIT · IV · ID · DEC · MDCCCLIV · \* Below AL · POLETTI · ARCH · INV · Signed 1 · BIANCHI · F · 82 mm. Bronze silvered. [Mazio 730; Vaccari Cat. 1925, 1315.] R.J.E. Collection. PLATE 87
801. Obverse. *Facade of the basilica of St. Paul.* PIVS · IX · P · M · FRONTEM · ET · PRONAVM · BASILICAE · PAVLI · APOSTOLI · AB · INCENDIO · NOBILIVS · RESTITVIT · \* In exergue AN · MDCCCLXV · AL · POLETTI · ARCH · INV · Signed 1 · BIANCHI · S · Reverse. Same as No. 800. 82 mm. Bronze silvered. [Missing in Mazio; Vaccari Cat. 1925, 1316.] R.J.E. Collection. PLATE 87

## MIHÁLY POLLÁK

Born 1783 in Vienna; died 1855 in Budapest. He studied in his native city and in Milan, returning to Vienna from Italy but ultimately settling in Budapest. There he entered upon a successful career, and designed important buildings, such as the national museum, the Ludoviceum, and the academy, also a castle for the Archduke Joseph near Alcsuth. In Budapest Pollák erected the Redout building, an evangelical church, a town hall for the quarter of Pest-Pilis, and many private residences. He was architect-in-charge of restoring the picturesque cathedral at Fünfkirchen. A bust of Pollák, designed by the Milanese sculptor Raffaello Monti, has been placed in the national museum in Budapest.

802. Obverse. *Bust to left.* POLLÁK MIHÁLY Signed in monogram F O B (F. Ö. Beck). Reverse. *A figure sits before a Corinthian capital and sketches same.* ARS LONGA · VITA BREVIS Signed in monogram as above. 72 mm. Bronze. R.J.E. Collection. PLATE 90

## GIOVANNI PIETRO DE POMIS

Born about 1565 at Lodi, in the district of Milan; died 1633 at Graz, in Austria. After a course of study under Robusti, he left his native land to go to Innsbruck, where he was attached to the suite of the Archduke Ferdinand in the capacity of architect and painter. De Pomis retained this position for seven years, going eventually from Innsbruck to Graz, where all of his later work was accomplished. There he was active as building councillor and as engineer of several fortresses; there he painted the votive tablet in the cathedral, as well as many other paintings, frescoes, and miniatures. He erected the mausoleum of the Archduke Ferdinand, a work which occupied him during many years.

803. Obverse. *Bust to right with ruff.* · IOANNES PETRVS TEL · DE · POMIS PIC<sup>R</sup> · LAVD<sup>S</sup> (Giovanni Pietro de Pomis). Below AET · SVAE · LV · 1624 Reverse obliterated. 56 mm. Lead. (Archiv. Med. & Plak. IV, 1923-24, p. 82.) British Museum. PLATE 109

NOTE: In "Archiv für Medaillen- und Plaketten-Kunde" II, 1920-21, page 152, Probst quotes Heraeus as giving the inscription as JOAN. PETRUS FEL(IX) DE POMIS. PICT. The lettering on the medal is not FEL, but clearly TEL. Mr. Hill is in doubt as to how this should be expanded, but states that it is presumably a surname. Von Kenner is quoted as being of the opinion that in clearing the Imperial collection in Vienna of supposedly unimportant medals in 1794, that of Pietro de Pomis was lost.

## GEORGE BROWN POST

Born 1837 in New York City; died there in 1913. He studied in the scientific school of New York University and under Richard M. Hunt. In New York he erected buildings for the Equitable Life Assurance Society, for the Produce Exchange, Cotton Exchange, Stock Exchange, New York Hospital, College of the City of New York; also the St. Paul Building and



the residence of Cornelius Vanderbilt. Post was the architect of the Long Island Historical Society building in Brooklyn, of the Prudential Building in Newark, of banks at Troy and Pittsburgh, and of buildings for the Columbian Exposition in Chicago. A member of the American Society of Civil Engineers, of the National Arts Club, of the Fine Arts Federation, he was also a Fellow of the Architectural League and of the American Institute of Architects.

804. Uniface. *Bust to left.* GEORGE · B · POST MCMX Signed KARL BITTER | sc. 83 mm. Bronze galeano. R.J.E. Collection. PLATE 75

NOTE: This medal was published privately. About ten copies exist.

### JEAN PHILIPPE ÉDOUARD POULIN

Born 1855 in Paris. He studied in his native city as a pupil of Guadet and at the École des Beaux-Arts, where he passed in first class, receiving three medals. Poulin has spent the greater part of his life in Paris, where he established himself in an atelier as a practising architect and where he has devoted much of his time to government service as inspector of municipal edifices, being for many years architect-in-charge of the Luxembourg. The medal described below was struck in his honor by the corps of his associates in the department of public buildings.

805. Uniface. *Bust to right.* A · LEUR DIRECTEUR · P · POULIN · LES ARCHITECTES DES BATIMENTS CIVILS ET PALAIS NATIONAUX. Signed on truncation CRAVK 1885 Below F. BARBEDIENNE FONDEUR 168 mm. Bronze cast. R.J.E. Collection. PLATE 71

### FRANCISQUE HENRI POUSSIN

Born 1853 at Bonnelles in the département of Seine-et-Oise; died 1905, probably in Paris. He studied at the École des Beaux-Arts, being a pupil of Jean Camille Formigé, who designed the architectural work on many of the bridges and viaducts in Paris. Formigé exerted a strong influence upon Poussin, who became a municipal inspector. He built also the École Roussel in Paris, the École Lepeletier at St. Fargeau, and the large prison at Fresnes-les-Rungis, the last mentioned shown on the medal described below.

806. Obverse. *A woman, personifying the Conseil Général of the Seine, watches two workmen.* Below LABORE · ET · DISCIPLINA · RESURGUNT At left A · LECHEVREL FT Signed D · DUPUIS · INVT Reverse. *View of the school buildings.* On a cartouche ECOLE · LEPELETIER · DE · ST · FARGEAU | FONDÉE · PAR · LE · DÉPARTNT · DE · LA · SEINE | DÉLIBÉRATION · DU · CONSEIL · GÉNÉRAL | DU · 20 · MARS · 1893 | HENRI · POUSSIN · ARCHITECTE 210 x 270 mm. [Gaz. Num. 1903, p. 314, 377.] Description taken from this source.
807. Obverse. *A released prisoner, accompanied by his wife and child, prison in the background.* PRISONS DE FRESNES-LES-RUNGIS At right HENRI POUSSIN ARCHITECTE | 1895-1898 Below EDIFIEES PAR LE DÉPARTEMENT DE LA SEINE Signed O. ROTY Reverse. *Triptych showing at left prisoner in his cell, in centre prisoner working at a bench, at right his wife and child.* Below SALVBRITE · DOMVS · VIRE · ET · ANIMVS · IN · LABORE · SERVANTVR · Signed O. ROTY Edge. *Device of the French mint and* BRONZE. 59 x 80 mm. Bronze sibered. [Gaz. Num. 1905, p. 229, 174.] R.J.E. Collection. PLATE 98

### JOSE NUNES DEL PRADO

Little appears to be recorded concerning the early life of this architect, who was active in his native city of La Paz, Bolivia, about the middle of the nineteenth century. He was a builder and designer, and there is reason to think that he was also professor of architecture. The high esteem in which he was held by the government and by his country is easily deduced from the inscriptions on various medals struck to celebrate the completion of the commemorative fountain designed by Nunes del Prado, and erected 1853 in the public square of La Paz.

808. Obverse. *A fountain of archaic design.* JOSE NUNES DEL PRADO ARQUITECTO D LA PAZ Below 4 D ABRIL D 1853. Reverse. *Minerva, with an owl and attributes of architecture at her feet.* EL GOBIERNO PREMIA LOS SERVICIOS DE LOS CNOS Rim beaded on obverse and reverse. Oval, 42 x 37.5 mm. Silver. [Fonrobert 9752.] Description taken from this source.



809. Obverse. *Same as No. 808.* Reverse. *Minerva, similar to 808, but the set square is larger.* LA PATRIA PREMIA EL TALENTO DE LOS ARTISTAS *Rim beaded. Oval, 42 x 37 mm. Silver. [Fonrobert 9753.] R.J.E. Collection.*

PLATE 109

810. Obverse. *Same as No. 808.* Reverse. *Neptune with trident, standing on a shell.* AL INDIJENA FELICIANO CANTUTA *Rim beaded. Oval, 42 x 37 mm. Silver. [Numis. Circular 1918, Col. 83; missing in Fonrobert.] R.J.E. Collection.*

PLATE 109

## JAMES PRINSEP

Born 1799 at Thoby Priory in Essex; died 1840 in Calcutta. Prinsep belonged to a family prominent in the civil service in India, authorities also in the archaeological lore of that country. His great desire was to be an architect, and he began his studies to this end under Auguste Pugin, but an injury to his eyesight obliged him to abandon this profession, and he obtained the position of assistant assay master at the Calcutta mint. Later he was appointed chief of assay at Benares, in which city his most important work was accomplished. Finding a new mint under construction, Prinsep obtained permission to complete the building on an improved plan, and designed other edifices, notably an Anglican church. Also at Benares he constructed a tunnel from the Ganges and built a bridge across the river Karamnasa. Called to Calcutta for similar work, he completed a canal connecting the river Hoogly with the Sunderbunds, and brought about other improvements in sanitation. Eminent as an archaeologist and an expert in Hindustani inscriptions, he was a Fellow of the Royal Society and an honorary member of many foreign Academies. A memorial to him was erected at Calcutta in the form of a landing-place with a building for the accommodation of travellers, the whole bearing the name of Prinsep's Ghat.

- 810a. Obverse. *Head to left. Above JAMES PRINSEP Below BORN 1799 DIED 1840 Signed on truncation W WYON.*  
R.A. Reverse. *Blank, for inscription. 48.5 mm. Bronze. R.J.E. Collection.*

PLATE 85

NOTE: Prize medal of the Royal Asiatic Society of Bengal.

## LÉON HENRI PROST

Born 1874 in Paris. His studies at the Trélat school of architecture were supplemented by courses at the École des Beaux-Arts, at which institution he won numerous medals and received his diploma. He also studied stereotomy under Marcel Lambert. To Prost were awarded several prizes, including the prix Labarre, and in 1902 the grand prix de Rome which enabled him to travel and study in Italy. Having received an appointment at the villa Médici, he established himself for a time in Rome. The sculptor Dautel mentions among the more recent achievements of Prost the fact of his having been the architect chosen to erect Casablanca.

811. Uniface. *Bust to right. HENRI PROST ARCHITECTE ROME MCMVI Signed on truncation in monogram P V D (Pierre Victor Dautel) and ROME | 1905 100 mm. Bronze cast. R.J.E. Collection.*

PLATE 71

NOTE: Both dates, 1905 and MCMVI, appear on the medal as stated above.

## PIERRE PUGET

Born 1622 near Marseilles; died 1694 in that city. After pursuing his education in southern France he travelled in Italy, spending some time in Florence; thence he went to Rome, where he became a pupil and follower of Cortona in both architecture and painting. Called to Paris by Fouquet and later to Toulon, Puget returned each time to Italy for lengthy sojourns, but finally established himself in Marseilles and devoted the latter part of his life to work in his native city. There he designed the town hall, the church de la Charité, the fish market, his own home, and other private houses, while to him may also be credited the strikingly beautiful façades of several palatial residences on the rue du Cours. Puget was equally versed in sculpture and painting.

812. Obverse. *Bust to left. PIERRE PUGET Signed E. GATTEAUX. Reverse. NÉ | A MARSEILLE | EN M.DC.XXIII. | MORT | EN M.DC.XCIV. | — | GALERIE METALLIQUE | DES GRANDS HOMMES FRANÇAIS | — | 1817. 41 mm.*  
*Bronze. [Med. Franç. Mus. Mon. p. 519, 88.] R.J.E. Collection.*

PLATE 85

NOTE: One of a series of one hundred and eighteen medals, generally known as the "Galerie Metallique," struck at the French mint in the early part of the nineteenth century.

- 812a. Obverse. *Bust to left. PIERRE PUJET(sic) \* SCULPTEUR FRANÇAIS Signed E. GATTEAUX. 1815. Reverse. Blank, for inscription. 36 mm. Bronze. R.J.E. Collection.*

PLATE 85

## ANTOINE CHRYSOSTOME QUATREMÈRE

Born 1755 in Paris, where he died in 1849. Member of a prominent and learned family, he adopted the name of "de Quincy" from the little village in which his childhood was spent, and this sobriquet soon passed into general use as a means of distinguishing him among many eminent bearers of the name Quatremère. At the age of ten he was well versed in archæology and ancient history, and declared his intention to be a sculptor, an ambition not encouraged by his father, who had destined him for the law. Soon after the death of his mother he went to Italy to study sculpture and architecture. In Rome he met Canova, forming with him that close alliance which resulted later in the well-known correspondence concerning the Elgin marbles. It is of interest to note that there exist letters of Quatremère de Quincy which were written from London, whither he had gone to study English architecture, and hopeful of being able to reform the then decadent French taste. Upon his return to France, his influence along these lines was beginning to make itself felt when the propaganda of the revolution drove all before it, and Quatremère, as a pronounced Royalist, found himself in disfavor and in danger. He thereupon went into retirement and occupied himself with literary work, his books being published later, after the return of the Bourbon kings, who showered upon him honors and distinctions. Among his numerous scholarly works of reference should be mentioned his "Dictionnaire historique d'Architecture," "L'Architecture égyptienne," and the most famous of all, "Vie et Ouvrages des plus célèbres Architectes."

813. Uniface. *Bust facing left.* A. C. QUATREMÈRE DE QUINCY DE L'ACAD. DES INSCRIPT. ET B. LETTRES | SECRET. DE L'ACAD. DES BEAUX ARTS Signed DEPAULIS F. | MDCCCXXVII | — *Rim ornamented and beaded.* 146 mm. Bronze cast. R.J.E. Collection.

PLATE 79

## CHARLES AUGUSTE QUESTEL

Born 1807 in Paris; died there in 1888. A pupil of Peyre, Blouet, and Duban at the École des Beaux-Arts, he received the first prize in 1835. The works of Questel are found in many parts of France, including as they do the prefecture, museum, and library at Grenoble, the cathedral and the esplanade fountain at Nîmes, two large churches at Lyon, the palais national at Compiègne, and a monument to St. Louis at Aigues-Mortes. Questel was commissioned to reconstruct the palace at Versailles, being also appointed conservator of historic monuments. Presiding officer of the École des Beaux-Arts and a member of the French Institute, he was an officer of the Legion of Honor and belonged to many foreign societies.

814. Uniface. *Bust to left, in an ornamented circle.* Legend · A CHARLES QUESTEL SES ELEVES · Below · 1885-1872 · Signed H CHAPU 278 mm. Bronze cast. [Delaire 1907, p. 380.] R.J.E. Collection.

PLATE 95

NOTE: This medallion was exhibited at the Paris Salon, 1875.

## FRIEDRICH RATZEL

Born 1869 at Durlach near Baden; died 1907 at Karlsruhe. In this latter city he was a student at the Technische Hochschule, going to Berlin for practical training in the atelier of Seeling. He built the town hall and a church at Duisberg-Neidorf, a bank at Mayence, the Hanseatic house at Mannheim and received prizes for drawings entered by him in competition at Freiburg i/B and Aix-la-Chapelle. Ratzel spent the greater part of his life at Karlsruhe, being appointed professor at the Technische Hochschule, in which he himself had been educated. He designed the artists' club in Karlsruhe, buildings for a large majolica factory, and the fountain on the Gutenbergplatz. Ratzel was a member of the building council for the grand duchy of Baden.

815. Obverse. *Bust to right.* FRIEDRICH RATZEL · ÆT · XXXVI · Signed B. E. (Benno Elkan). Reverse. *A fountain.* In exergue RESVRGIT: 79 mm. Bronze cast. R.J.E. Collection.

PLATE 90

## GUSTAVE LAURENT RAULIN

Born 1837 in Paris; died there in 1910. A pupil of Horeau and Questel at the École des Beaux-Arts, he received fifteen first medals and later the prix Blouet and the prix Deschaumes. He entered drawings in competition for various prizes, obtaining the first award with commission to execute for the town hall at Pantin and for school houses at Ivry-sur-Seine. Raulin's plans for the city hall at Periers and for the church of the Sacré Cœur also received prizes, and awards were given to him at the Expositions Universelles held in Paris, 1878, 1889, and 1900. At Angers he restored the cathedral, a church, and the bishop's residence, being appointed building inspector for the diocese of Angers-et-Mans as well as for the

municipality of Paris. In that city he erected many private residences, was professor of architecture, and a member of the jury of the École des Beaux-Arts. Raulin was decorated officer of the Legion of Honor.

816. Uniface. *Bust to right.* GUSTAVE RAULIN ARCHITECTE 1893 Signed F. ROLARD 178 mm. Bronze cast. R.J.E. Collection. PLATE 91

NOTE: This medallion was exhibited at the Paris Salon, 1894.

817. Uniface. *Bust to left. Below* GUSTAVE RAULIN *Inner legend* L'ARCHITECTE DE LA SALLE DES FETES DE L'EXPOSITION UN<sup>LE</sup> DE 1900 *Outer legend* A GUSTAVE RAULIN SES ELEVES SES AMIS. (All lettering incised.) Signed on truncation C<sup>ESSE</sup> IZA ALBAZZI Irregular, 148 x 141 mm. Bronze cast. R.J.E. Collection. PLATE 91

818. Obverse. *Portrait plaquette of Gustave Raulin, architect, executed in 1901 by François Laurent Rolard. Reverse. View of the Salle des Fêtes at the Exposition Universelle in Paris, 1900. [Forrer V, p. 198.] Description taken from this source. Owned by Mr. Raulin.*

819. Uniface. *Bust facing left.* G RAULIN ARCHITECTE Signed B MORIA (all lettering incised). 219 mm. Bronze cast. R.J.E. Collection. PLATE 91

NOTE: This medallion was exhibited at the Paris Salon, 1907.

#### AUGUST RAVENSTEIN

Born 1871 at Frankfurt a/Main. His architectural studies were pursued at the Technische Hochschule in Karlsruhe, in Munich and Dresden, and in the atelier of Wallot. Ravenstein erected a bank in Berlin, but with this exception his activity has centred in his native city of Frankfurt, where he has designed business houses, shops, and villas, the Haus Neptun, and a building for the Naxos Union. He is a member of the league of German architects and of the Frankfurt Society of Architects.

820. Uniface. *Head to right.* AUGUST | RAVENSTEIN Signed on truncation DAUTERT 22 127 x 111 mm. Bronze cast. R.J.E. Collection. PLATE 90

#### GASTON FERNAND REDON

Born 1853 in Bordeaux. He studied architecture and decorative art in Paris, being a pupil of André at the École des Beaux-Arts; later he received the grand prix de Rome and spent some time in Italy. His earliest work was the erection of the municipal casino at Royan, a picturesque town at the mouth of the Gironde in Charente. This was followed by a design for the tomb of César Franck and by work in the Louvre, where he utilized his knowledge of architectural decoration in the improvements to the Rubens and Van Dyck rooms, and in the additions to the museum of decorative arts. Redon was architect to the government for the Louvre and the Tuileries and consulting expert to the prefecture of the Seine. Officer of the Legion of Honor and of academy, he has received decorations from societies both in France and abroad in recognition of his great ability.

821. Uniface. *Bust to left.* A. G. REDON. ARCHITECTE. HOMMAGE DE SES ELEVEZ. 1901 Signed on truncation INJALBERT 144 mm. Bronze cast. R.J.E. Collection. PLATE 99

#### J. B. REINSTEIN

Painstaking search has failed to bring forth information in regard to this architect. It is known that in 1899 he was a member of the international jury of award, in a competition open to all architects of the world, inviting them to submit drawings for the grounds and buildings of the University of California.

822. Full description of medal will be found under No. 68 (Benard). R.J.E. Collection. PLATE 8

#### ZOLTÁN REISS

Born 1877 in Budapest, where the greater part of his life has been spent. After extensive courses of study in engineering and architecture at the Technische Hochschule, Reiss opened an atelier in his native city and specialized in the construction of large buildings, designing also private houses. In Budapest he erected several government buildings,



including a state house and a town hall; there also he put up the Corvin building for the largest department store in that country. He has designed many public structures in various parts of Hungary and has been active in the leading organizations of his profession. Among the societies of which Reiss is a member may be mentioned the Fine Arts association and the Society of Hungarian Engineers and Architects.

823. Uniface. *Head to left.* REISS ZOLTÁN *Signed in monogram F O B (F. Ö. Beck). 123 mm. Bronze cast. R.Ź.E. Collection.*

PLATE 93

## BRUNO RENARD

Born 1781 at Tournai; died 1861 in Brussels. After studying for a short time with his uncle, Dominique Bourla, Renard became a pupil of the most eminent architects of that day in Paris, Percier and Fontaine. Within a year after the completion of his studies, he was recalled to Tournai and appointed to the dual position of municipal architect and professor at the academy. His activity divides itself into two distinct periods, the first marked by allegiance to classic standards, the second by acceptance of mediæval principles. The beautiful Gothic cathedral at Tournai was largely responsible for this change, and Renard threw himself with enthusiasm into the work of its restoration along the original lines. Although his most important service was rendered as professor and publicist, many buildings proclaim his skill as architect, among these the château des Chartreux at Cherq and a concert-hall at Tournai. Renard was a member of many foreign societies and of the Academies of Holland and Belgium.

824. Obverse. *Head to left.* À B. RENARD PROFESSEUR ET ARCHITECTE DE 1807 À 1857. *Signed WIENER F. Reverse. A female figure with a mural crown holding a laurel wreath in her right hand, and a palm in her left. Behind her, water flowing over a rock out of a conduit; below, a coat of arms. Signed JOUVENEL F 47 mm. Bronze. [Rev. Belge 1883, p. 104, 158.] R.Ź.E. Collection.*

PLATE III

## SIR JOHN RENNIE

Born 1761 at Phantassie in Scotland; died 1821 in London, and was buried in St. Paul's Cathedral. After study at Prestonkirk, Dunbar, and Edinburgh, he travelled throughout England and visited James Watt, just then engaged in manufacturing machinery at Soho in Staffordshire. Through him Rennie was offered a position in charge of large flour-mills at Blackfriars for which Bolton and Watt were constructing a steam-engine. Rennie made several inventions for these mills, using iron instead of wood, and instituting notable improvements. Among dockyards constructed or remodelled by him may be mentioned those at Hull, Chatham, and Sheerness, the latter shown on a medal described below, also the London and East India docks on the Thames. He attained an enviable reputation as a builder of bridges, being the first to succeed in laying a flat roadbed, and was made a Fellow of the Royal Society in 1798. The "Dictionary of National Biography" states that his later efforts show him to have been a skilful architect, endowed with a keen sense of beauty in design, to which was added practical technique of the highest order. Three large bridges in London are lasting monuments to his ability, many of his works being shown or mentioned on the medals struck in his honor. In the National Portrait Gallery in London there is a marble bust inscribed, "John Rennie, Architect," executed by Sir Francis Chantry, R. A.

825. Obverse. *Bust to left draped.* JOHN RENNIE BORN IVNE VII MDCCLXI DIED OCT. IV MDCCCXXI *Signed on truncation BAIN. F. Reverse. Within a wreath of laurel, a circlet of stars above and an ornament below. Inscription CRINAN & LANCASTER | CANALS | LONDON LEITH & SHEERNESS | DOCKS | WATER-LOO & SOUTHWARK | BRIDGES | PLYMOUTH HOWTH & DYNLEARY | HARBOURS | &Ź &Ź &Ź 63 mm. Bronze. [Num. Chron. 1886, p. 310; Forrer I, p. 114.] British Museum.*

PLATE 95

NOTE: The date 1831 given in Forrer is a misprint. Information in that work is taken from Cochran-Patrick's "Medals of Scotland," where the date is correctly given as 1821.

826. Obverse. *Head to left.* JOHN RENNIE. *Signed BAIN. F. Reverse. Same as No. 825. 63 mm. Bronze. R.Ź.E. Collection.*

PLATE 95

NOTE: "The Numismatic Chronicle" mentions a similar medal with reverse left blank. The flaw in the die under the letter N appears on every one of these medals which has come under the author's observation.

827. Obverse. *Same as No. 826. Reverse. Sheerness Basin and Docks. BASIN AND DOCKS AT SHEERNESS BEGUN JANUARY XIX MDCCCXIV OPENED SEPTEMBER V MDCCCXXIII. 63 mm. Silver. [Num. Chron. 1886, p. 310.] R.Ź.E. Collection.*

PLATE 95

NOTE: The medal of John Rennie mentioned in "The Numismatic Chronicle" under date of 1825 was a prize medal of the Highland Agricultural Society awarded to a cousin of John Rennie who bore the same name.



828. Obverse. *Bust same as on No. 825, but lettering smaller. Signed on truncation* BAIN. r. Reverse. *A wreath of laurel, different from that on No. 825; the lettering is smaller and reads* CANALS | CRINAN & LANCASTER | DOCKS | LONDON LEITH & SHEERNESS | BRIDGES | WATERLOO & SOVTHWARK | HARBOVRS | PLYMOVTH HOWTH | & DVNLEARY | & & & & 62 mm. Lead. British Museum.

PLATE 95

NOTE: Mr. J. Allan, of the British Museum, writes under date of December 26, 1924, that this is a lead impression from unfinished dies, showing a different arrangement of lettering and one which apparently was not adopted.

#### G. A. REYCEND

829. Uniface. *Bust to right. On panel below* AL PROF. G. A. REYCEND | INGEGNERE ED ARCHITETTO | ALLIEVI COLLEGHI AMICI AMMIRATORI | 1919 *Signed in monogram* E R (Edoardo Rubino). 212 x 136 mm. Bronze cast. R.J.E. Collection.

PLATE 92

#### CAMILLO RICCIO

He was born in Turin and was active there as an architect during the decade of 1880-1890, most of his known works falling within this period. He erected for the exposition of 1884, held at Turin, the Galleria Nazionale, which is commemorated on the medal described below. Also at Turin he built the palazzo Boasso, the casa Rey, and the villa Chapuy. Dagobert Joseph, in his history of Italian architecture, comments upon the uneven quality of Riccio's work, mentioning his simpler buildings as his best. The architectural exposition held at Turin in 1890 was due in large measure to the combined efforts of Riccio, Bonelli, and Brayda.

830. Obverse. *The exposition building, Turin.* ESPOSIZIONE GENERALE ITALIANA *Below* TORINO | MDCCC-LXXXIV Reverse. ALL'INGEGNERE | CAMILLO RICCIO | DELL' ESPOSIZIONE NAZIONALE | ARCHITETTO CELEBRATISSIMO | COMPAESANI AMICI | AMMIRATORI 79 mm. Lead bronzed. R.J.E. Collection.

PLATE 93

#### THOMAS RICKMAN

Born 1776 at Maidenhead; died 1841 at Birmingham. As a boy he showed a pronounced taste for drawing and architecture, and his education was directed consistently along these lines. Having entered a design for a church which proved successful in a government competition, he settled at Birmingham and established himself as an architect. In that city he built numerous churches and chapels, notably St. Peter's, which was dedicated in 1827 and which is depicted on the medal described in this work. During many years Rickman specialized in ecclesiastical architecture, as is shown by beautiful gothic edifices at Bristol, Preston, Carlisle, and Hampton. Later he erected private residences in Birmingham and vicinity, and several buildings for St. John's College at Cambridge. He was the author of a treatise entitled "Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation."

831. Obverse. *Façade of* ST PETERS CHURCH BIRMINGHAM *Signed* OTTLEY MEDALLIST Reverse. THE | FOUNDATION WAS BEGUN | THE 11 DAY OF MAY MDCCCXXV. | THE FIRST STONE WAS LAID | THE XXVI DAY OF JULY MDCCCXXV | BY THE | REV. CHARLES CURTIS REV. LAURENCE GARDNER D.D. | AND JAMES TAYLOR ESQ. | THE LOCAL COMMISSIONERS | FOR BUILDING CHURCHES IN THIS DISTRICT. | — | THE CHURCH WAS CONSECRATED | THE X DAY OF AUGUST MDCCCXXVII | BY THE HON<sup>BLE</sup> & RIGHT REV. HENRY RYDER D.D. | LORD BISHOP OF THE DIOCESE. | — | THE TOTAL COST OF ERECTING THE CHURCH | AMOUNTED TO L13087.12.3 BEING L882.10.8 LESS | THAN THE APPROVED ESTIMATE WHICH SUM TOGETHER | WITH L3718.0.0 THE COST OF SITE WAS DEFRAID | BY HIS MAJESTY'S COMMISSIONERS FOR BUILDING | NEW CHURCHES OUT OF THE PARLIAMENTARY GRANT | OF L1.000.000. | — | THE CHURCH CONTAINS 1903 SITTINGS | OF WHICH 1381 ARE APPROPRIATED TO THE | ACCOMMODATION OF THE POOR. | — | REV. L. GARDNER D.D. RECTOR OF THE PARISH | REV. A. J. CLARKE A.M. MINISTER | I. W. WHATELEY AND JOHN COPE ESQ<sup>RS</sup> | CHURCHWARDENS. | — | RICKMAN & HUTCHINSON ARCHT<sup>S</sup> 64 mm. Bronze. British Museum.

PLATE 86

832. Obverse. *Façade of St. Peter's, Birmingham. Legend* THOU ART PETER AND UPON THIS ROCK I WILL BUILD MY CHURCH *In exergue* CONSECRATED. AUG<sup>T</sup> 10 | 1827 Reverse. THE | HON<sup>BLE</sup> & RT REV<sup>D</sup> | HENRY RYDER | LORD BISHOP | OF | LICHFIELD & COVENTRY | — | REV<sup>D</sup> L. GARDNER. D. D. | RECTOR OF ST PHILIP'S | BIRMINGHAM. | — | RICKMAN & HUTCHINSON. ARCHT<sup>S</sup> 41 mm. British Museum.

PLATE 86

## RICHARD RIEMERSCHMIDT

Born 1868 in Munich, where he studied and where he has been professionally located. His best-known work has been in connection with the Schauspielhaus and the Vereinsbank in Munich, but other buildings should be mentioned, such as the factories at Hellerau near Dresden and villas in Berlin, Baden-Baden, Dresden, and Kiel, as well as a bank at Lands-hut and buildings of various character at Nuremberg, Ulm, and Hagen. Riemerschmidt has written treatises on art education, and has been a director of the Munich school of industrial arts. He has distinguished himself as a painter, as a versatile designer of furniture and metal work, and in landscape gardening.

833. Uniface. *Head to right. Below* RICHARD RIEMERSCHMIDT *Signed on truncation* DAUTERT 160 x 113 mm. Bronze cast. R.J.E. Collection.

PLATE 99

## GIROLAMO RINALDI

Born 1570 in Rome, and died there in 1655. He studied architecture under his father and engineering under Domenico Fontana. Commissioned by Sixtus V to design a small church for the town of Montalto, birthplace of the pontiff, Rinaldi presented a plan which received high praise, whereupon he admitted that the drawings had been made by one of his pupils. Sixtus V pardoned the deception and entrusted him with work on many important ecclesiastical edifices. Among those in Rome may be mentioned a chapel in St. John Lateran, the churches of S. Agnes, S. Maria Campitelli, and S. Andrea della Valle, and the Jesuit monastery. Outside of Rome he built the Jesuit college and several churches at Bologna, the palazzo Verospi in Corsica, and the church of the Scalzi at Caprarola. As an engineer Rinaldi is accredited with the plans for the bridges at Fano and Terni, the former being referred to on one of the medals described below.

834. Obverse. *Bust to left in the garb of the period.* HIE · RAINALDVS · RO · S · D · N · CLEM · VIII · ET · INCL · PO · RO · ARCHITEC · AETA · SVAE · AN · XXXIII \* Reverse. *A monumental building. Above* \*S \*P \*Q \*R *Below* M \*D \*C \*III *Rim ornamented.* 64 mm. Bronze cast. British Museum.

PLATE 120

835. Obverse. *Bust to left in the garb of the period.* HIER RAYNALDVS ROM · POP · ROM · ARCHITECT · MDCXVI · Reverse. *The fort and bridge at Fano. Above same* COL IVL | FANESTRIS *Legend* PORTV BVRGHESIO BENE ET FELICITER FACTO 59 mm. Bronze cast. [Robinson p. 62, 222.] British Museum.

PLATE 120

## BERNARD AUGUSTE GUSTAVE RIVES

Born 1858 at Saint Palais in the south of France. The greater part of his education was accomplished in Paris, where he studied under Eugène Train and L. J. André and at the École des Beaux-Arts. Rives has designed some of the most important among the modern buildings of Paris, including the Hotel Dufayel, the Hotel Astoria, the hall of records of the Crédit Lyonnais, and buildings for the Automobile Club and the Touring Club of France. His architectural activity has, however, not been confined to Paris, for he designed the Hotel Alexandre at Mentone and several large buildings in Algiers. Rives has held many administrative positions in automobile and aero clubs and councils. He is officer of the Legion of Honor and consulting architect to the state department of commerce and industry.

836. Uniface. *Half-length figure to right, with decoration.* In exergue GUSTAVE RIVES *Signed* A E MONCEL | MCMVIII 80 x 67 mm. Silver. R.J.E. Collection.

PLATE 94

## FRANZ ROECKLE

Born 1879 at Vaduz in Liechtenstein. He went to Stuttgart for professional training in architecture and landscape gardening. After completing his course of study at the Polytechnic institute, Roeckle designed a synagogue at Stuttgart, a hospital and a convent at Frankfurt, a manor house with agricultural buildings at Coblenz, and settlement buildings and a hospital in his native town of Vaduz. He wrote a treatise concerning the building and decoration of festival halls, and has received many prizes for his designs in the field of landscape gardening, both at home and abroad.

837. Uniface. *Head to left.* FRANZ | ROECKLE *Signed on truncation* DAUTERT 22 157 x 116 mm. Bronze cast. R.J.E. Collection.

PLATE 99

## FRANÇOIS ROMAIN

Born about 1646 at Ghent; died 1735 in Paris. As a monk of the Dominican order at Maastricht in the Netherlands he rebuilt the monastery there, made important additions to the church, and supervised the erection of a bridge near that city. He also planned the restoration of the Dominican church and its tower at Ghent. Romain was called to Paris by Louis XIV for the purpose of completing the Pont Royal, later was made inspector of roads and bridges, and subsequently appointed architect of royal buildings to the court of France.

838. Obverse. *Bust to left in a cloak.* FRANCISCUS ROMEIN Signed SIMON F. Reverse. NATUS | GANDAVI | AN. MDCXLVI | OBIIT | AN. MDCCXXXV 46 mm. Bronze. R.J.E. Collection. PLATE 101

NOTE: One of a series of about one hundred medals, mostly of Dutch and Flemish men of note. These medals were executed by Jean Henri Simon from 1820 to 1834.

## GIULIO ROMANO

Born 1493 in Rome; died 1546 at Mantua. A favorite pupil and one of the heirs of Raphael, Giulio Pippi, later known as Romano, was entrusted with the completion of many of the Vatican decorations after the great artist's death. In Rome he completed the villa Madama which had been begun by Raphael; designing the casino Lante, the palazzi Cicciaporci, Macarani, and others. His frescoes in S. Maria della Navicella, the Farnese palace, and in SS. Trinità dei Monte in Rome are well known. After 1542 his activities centred in Mantua, where he altered the plan of the city, building walls to protect it from inundations of the Po and the Mincio, and adding fortresses. Also in Mantua he designed the palazzo del Te with its famous mural paintings of Olympic deities, planned the new façade of S. Pedrone, built his own residence, and served as inspector-general of public buildings. Romano was appointed architect of St. Peter's in Rome, but died before assuming the duties of that office.

839. Uniface. *Bust to left, a circle of beads around rim.* IVLIVS · ROMANVS · Signed VARIN · (Claude Warin). 102 mm. Bronze cast. [Lanna 428.] R.J.E. Collection. PLATE 91

840. Obverse. *Bust to right.* IVLIVS PIPPI Signed NIC · CERBARA Reverse. A wreath of laurel enclosing inscription SANCTII | MAGISTRI | EXCELLENTIAE | PRAE OMNIBVS | PROXIMO Edge. A small head of Pallas in an oval. 41 mm. Bronze. [Durand p. 172, 2.] R.J.E. Collection. PLATE 91

NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.

## CHARLES ROSSIGNEUX

Born 1818 in Paris, and died there in 1907. The greater part of his life was spent in the French capital, where he became eminent as designer and craftsman in various forms of interior decorations and decorative art, including furniture, jewelry, book-bindings, memorial windows, china, and silver. He was active on a committee organized for the purpose of improving and developing Gobelins tapestries. Rossignaux was one of the founders of the Union centrale des Arts décoratifs, and at one time served as its vice-president. A detailed list, showing the magnitude of the important work executed by Rossignaux, is given on the plaque described below.

841. Obverse. *Bust to left.* CHARLES ROSSIGNEUX | ARCHITECTE | DECEMBRE | M · D · CCC · | XC · VI · RESPECTUEUX · HOMMAGE | D'AFFECTION Below ORNATVM · PRIMVS · VERAM · MVTAVIT | IN · ARTEM | ORNAVIT · QVE · LIBROS · AVREA · VASA | DOMVS Signed O · ROTY Reverse. Central design of wings, a wheel bearing inscription ARTE | LABORE and a distaff, the thread from which is ingeniously worked into the name ROSSIGNEUX Inscription DECORATION · ET · AMEVBLEMENT · | DV · PALAIS · DE · L'ABBATIE · DV · VICE- | ROI · D'EGYPTE · ABBAS · PACHA · AV · | CAIRE · 1849 · 1851 · DECORATION · ET · | AMEVBLEMENT · HOTEL · DELICOVRT · | A · PARIS · DECORATIONS · ET · AMEV · BLEMENTS · DES · APPARTEMENTS · | NOTAMMENT · DES · SALONS · DE · | MM · FOVRET · BRETON · EMILE · ET · | ARMAND · TEMPLIER · | AMEVBLEMENT · DE · LA · | MAISON · POMPEIENNE · | DV · PRINCE · NAPOLEON · | LA · CONSTRUCTION · LA · | DECORATION · ET · L'AMEVBLE · MENT · DV · CHATEAU · DE · VINEVIL · EN LOIR · | ET · CHER · PROPRIETE · DE · M · ROY · SSELET · DIRECTION · D'ART · DE · LA · | MANUFACTURE · DE · PORCELAINE · | DE · MM · HACHE · ET · PEPIN · LEHAL · LEVR · | A · VIERZON · CHER · CARACTERES · | TYPOGRAPHIQUES · ET · ILLUSTRATION · ORNEMENTALES · DES · SAINTS · | EVANGILES · EDITES · PAR · HACHETTE · ET · C<sup>ie</sup> 122 mm. x 86 mm. Bronze cast. [Gaz. Num. 1897, p. 465, 140; Forrer V, p. 244.] R.J.E. Collection. PLATE 94



## ALFRED AUGUSTE ROUSSEAU

Born 1841 at Monthéry in the département of Seine-et-Oise; died in 1880. Rousseau studied in Paris at the École des Beaux-Arts and under Jean Baptiste Guénepin, passing his examinations in 1864 with the grade of first class. Little is known about his comparatively brief career except that he was appointed an inspector of buildings to the municipality of Paris, and that he devoted the greater part of his time to the duties of this position.

842. Uniface. *Bust to right.* ALF · ROUSSEAU ARCHITECTE Signed on truncation 1887 Below DELOYE 100 mm. Bronze cast. R.J.E. Collection.

PLATE 94

## ARMAND LOUIS ADOLPHE ROUSSEL

Born 1834 at Louvain, and died 1889 in Brussels. He was the son of Armand Adolphe Roussel, who was eminent as lawyer, publicist, and professor in both Louvain and Brussels. At the Académie des Beaux-Arts in this latter city Roussel studied architecture after having read law with his father. The combination of these two interests is evident throughout his whole career, for he specialized as a legal consulting expert in matters of contract and construction. In collaboration with de Gronckel he inspected and reported upon the plans for reconstruction proposed by the city of Hal. Roussel was a competent draughtsman and designer, and at least one building is known to have been erected by him, the mint at St. Gilles-lez-Bruxelles, the façade of which is shown on the medal described below.

843. Obverse. *Allegorical figure.* Reverse. *Large monogram of Roussel's initials A R in a circle of stars.* 28 mm. Bronze. [Rev. *Belge* 1878, p. 453, Plate 22, 9; *Meyer-Gedanensis* 11143.] Description taken from these sources.
844. Obverse. *Same as No. 843.* Reverse. *Façade of the mint at Brussels. Above MONNAIE ROYALE In exergue ERIGEE A BRUXELLES SOUS LE REGNE DE LEOPOLD II. Signed at left B C at right A B.* 28 mm. Bronze. [Rev. *Belge* 1878, p. 453, Plate 22, 10; *Meyer-Gedanensis*, 11145.] Description taken from these sources.
845. Obverse. *Same as reverse of No. 844.* Reverse. *Same as No. 843.* 28 mm. Bronze. [Rev. *Belge* 1878, p. 453, Plate 22, 9 and 10; *Meyer-Gedanensis* 11144.] Description taken from these sources.
846. Obverse. *Head of King Leopold to left.* LEOPOLD II ROI DES BELGES Signed WURDEN Reverse. *Façade of the mint at Brussels. ÉRIGÉ A BRUXELLES SOUS LE RÈGNE DE LÉOPOLD II In exergue MALOU, MINISTRE DES FINANCES, | BEERNAERT, MINISTRE DES TRAVAUX PUBLICS | A · SAINTE-LETTE, COMME DES MONNAIES, | J · ALLARD, DIRECTEUR | A · ROUSSEL, ARCHITECTE, | 18 A \* B 77 | Signed R · C* 50 mm. Silver. R.J.E. Collection.

PLATE 93

## CHARLES GEORGES ROUSSI

Born 1847 in Paris; he studied under Guénepin and at the École des Beaux-Arts, receiving the second grand prix in 1876. His architectural activity was confined almost wholly to Paris, where he designed many schools, factories, and private residences. The department of public works having instituted competitions inviting plans for two fire-department buildings, one in the rue Chaligny and one on the boulevard Diderot, Roussi received the award in each case with a commission to execute the work. He was consulting expert to the Seine commission, had a seat on the jury of award at the École des Beaux-Arts, and was a founder of the Société des Architectes diplômés par le Gouvernement.

847. Uniface. *Bust to left.* GEORGES ROUSSI PRÉSIDENT at right 1898 Below SOCIÉTÉ DES | ARCHITECTES | DIPLÔMÉS Signed L. BOTTÉE 127 mm. Bronze cast. R.J.E. Collection.

PLATE 73

## PIERRE PAUL RUBENS

Born 1577 at Siegen; died 1640 in Antwerp. A pupil of Verhaeght and other Flemish artists, he went to Italy in 1860 for further study in Rome and Venice. Schoy in his work, "L'Influence italienne sur l'Architecture dans les Pays Bas," has written exhaustively concerning the activity of Rubens as an architect, and in proof of his eminence in this profession



discusses the book, "Palazzi di Genova da Pietro Paolo Rubens," which contains technical architectural analyses of the most famous Genoese palaces. The structural accuracy of the buildings which appear in Rubens's paintings is also worthy of note. He exercised a potent influence upon the architectural development of his country, as evinced by buildings in Antwerp and throughout Flanders. Rubens was appointed court painter to Archduke Albert of Brussels, was knighted by Charles I of England, and again by Philip IV of Portugal upon the completion of negotiations establishing a treaty between that country and England. His monument in Antwerp is shown on several of the medals described below.

848. Obverse. *Bust to left.* P. PAULUS RUBBENS (*sic*). Signed SIMON F. Reverse. NÉ | A ANVERS | EN M. D. LXXVII. | MORT | EN M. DC. XL. 47 mm. Silver and bronze. [*Kluytsk. II, p. 400, 1.*] R. J. E. Collection. PLATE 96  
NOTE: One of a series of about one hundred medals, mostly of Dutch and Flemish men of note. These medals were executed by Jean Henri Simon from 1820 to 1834.
849. Obverse. *Between two branches of laurel* A | RUBENS | 1840. Reverse. LE 10<sup>ME</sup> | ARRONDISSEMENT | A | JONGELINGS *below which the coat of arms of Antwerp between two five-pointed stars.* 28 mm. Bronze. [*Guioth 294; Kluytsk. II, p. 400, 5.*] R. J. E. Collection. PLATE 96  
NOTE: At the Rubens festival in 1840 a car in the pageant was arranged to show the process of minting in the days of Rubens. The tokens which were struck and distributed bore the name of Jongelings, who was said to have established the mint at Antwerp in 1640.
850. Obverse. *Bust facing left with hat and in court dress of period, in a circle of beads.* Signed on truncation HART. F. Reverse. Statue of Rubens at Antwerp. In a panel on the pedestal PETRO PAULO | RUBENS | CIVI OLIM SUO | S.P.Q.A. | P | MDCCCXXXX Legend RUBENIO CIVE SUO STATUA DONATO In exergue ANTVERPIA LETA | MDCCCXXXX Signed HART. F. 68 mm. Bronze. [*Guioth 296; Kluytsk. II, p. 400, 2.*] R. J. E. Collection. PLATE 97
851. Obverse. Same as No. 850. Reverse. Left blank for inscription. 68 mm. Bronze. [*Guioth 298; Kluytsk. II, p. 401, 7.*] Description taken from Guioth, where the medal is illustrated on Plate 44, 298.
852. Obverse. *Bust facing left with hat and in court dress of period, with a chain from which a coin is pendent. Above, a star.* PIERRE-PAUL RUBENS Signed on truncation HART FECIT 1840 Rim beaded. Reverse. Statue of Rubens at Antwerp, in a panel on the pedestal PETRO PAULO | RUBENS | CIVI OLIM SUO | S.P.Q.A. | MDCCCXXXX Legend SOUVENIR DES FÊTES BISSÉCULAIRES CÉLÉBRÉES EN L'HONNEUR DE RUBENS | OFFERT PAR LES ARTISTES A L. JACOBS CONSEILLER COMMUNAL Below ANVERS | 1840 Signed HART FECIT 72 mm. Bronze. [*Guioth 297; Kluytsk. II, p. 401, 6.*] R. J. E. Collection. PLATE 97
853. Obverse. Same as reverse of No. 850. Reverse. In a circle of beads, the arms of the city of Antwerp, below which a branch of laurel; above PRYSKAMP Legend REDERYKKAMER DE OLYFTAK \* LABORE ET CONSTANTIA \* 68 mm. Bronze. [*Guioth 295; Kluytsk. II, p. 400, 4.*] R. J. E. Collection. PLATE 97  
NOTE: This medal was struck by order of the Flemish literary society, "de Olyftak."
854. Obverse. Same as No. 850, but in lower relief. Reverse. In a circle of pearls, a wreath of roses ANVERS | ÉLÈVE | UN | MONUMENT | A | RUBENS | 1840. Legend PAR LES SOINS DE LA SOCIÉTÉ ROYALE DES SCIENCES LETTRES ET ARTS \* 45 mm. Silver and bronze. [*Guioth 299; Kluytsk. II, p. 400, 3.*] R. J. E. Collection. PLATE 97  
NOTE: In Guioth this medal is illustrated on Plate 45, but erroneously as No. 300.
855. Obverse. Same as No. 854. Reverse. In a circle of pearls a wreath of roses with a band entwined ANVERS | ÉLÈVE UN MONUMENT | A | RUBENS PAR | LES SOINS | DE | LA SOCIÉTÉ ROYALE | DES SCIENCES LETTRES | ET ARTS | 1840 Below, two branches of laurel. 45 mm. Bronze. [*Guioth 300; Kluytsk. II, p. 401, 8.*] Description taken from the former source.  
NOTE: In Guioth this medal is illustrated on Plate 44, but erroneously as No. 299.
856. Obverse. Arms of the city of Antwerp, on a band FETE BISSECUAIRE 15 AOUT 1840 Above \*\*\* À PIERRE PAUL RUBENS \*\*\* Below LA VILLE D'ANVERS RECONNOISSANTE Reverse. A palette and brushes in a closed wreath of laurel PAR SON PINCEAU HABILE IL RAVIT L'UNIVERS. \* 45 mm. Bronze. [*Guioth 301; Kluytsk. II, p. 401, 9.*] Description taken from Guioth, where this medal is illustrated on Plate 45, 301.

857. Obverse. *Portrait of Rubens.* Reverse. *Figure representing the genius of painting. Medal executed in 1842 by Carl Radnitzky.* [Forrer *V*, p. 13; Numis. Zeitschrift Vol. 58, p. 113.] Description taken from these sources.

NOTE: Dr. Dworschak states in the "Numismatische Zeitschrift" that for the excellent quality of this medal Radnitzky received the Reichel prize from the Akademie der bildenden Künste.

858. Obverse. *Bust to right with hat and ruff.* P. PAULUS RUBENS Signed ROGAT. F. Reverse. NATUS | AGRIPPINA | COLOGNIA | AN. M. D. LXVII. (sic) | OBIT | ANTWERP | AN. M. DC. XL. | — | SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRUM | — | M. DCCC. XLIV. | DURAND EDIDIT Edge. *Device of the French mint and CUIVRE* 42 mm. Bronze. [Missing in Kluydens.] R.J.E. Collection. PLATE 97

NOTE: One of a series of medals of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.

859. Obverse. *Bust to left.* PIERRE PAUL RUBENS NÉ EN 1577. MORT EN 1640. Signed JOUVENEL Reverse. *Palette, brushes, and portfolios.* RUBENS QUI NAQUIT A COLOGNE, | MAIS DONT LES PARENTS ÉTAIENT | ORIGINAIRES D'ANVERS, FUT LE PLUS | GRAND ARTISTE DE L'ÉCOLE FLAMANDE. | LE MONDE ENTIER PARLE DE SA GLOIRE. | SES TABLEAUX | SONT DANS TOUTES LES GALERIES. | 1600-1608, IL PARCOURT L'ITALIE. | 1611, IL FAIT LA DESCENTE DE CROIX | QUI PASSE POUR SON CHEF D'ŒUVRE. | 1630, IL PARVIENT A NÉGOCIER | A LONDRES LES PRÉLIMINAIRES | DE LA PAIX ENTRE L'ESPAGNE | ET L'ANGLETERRE. 47 mm. Bronze. [Kluydens. II, p. 402, 10.] R.J.E. Collection. PLATE 96

NOTE: One of a series of medals of famous Belgians. The first of these medals was issued about 1846. The catalogue of "Poinçons et Matrices" in the museum of the mint at Brussels mentions twenty-five medals of 47 mm. diameter and ten jetons of 34 mm. diameter.

860. Obverse. *Similar to No. 859, but in lower relief.* Reverse. RUBENS | QUI NAQUIT A | COLOGNE, MAIS DONT | LES PARENTS ÉTAIENT | ORIGINAIRES D'ANVERS FUT | LE PLUS GRAND ARTISTE DE | L'ÉCOLE FLAMANDE. | 1600-1608, IL PARCOURT | L'ITALIE. 1611, IL FAIT LA | DESCENTE DE CROIX QUI PASSE | POUR SON CHEF D'ŒUVRE. | 1630, IL PARVIENT A | NÉGOCIER A LONDRES LES | PRÉLIMINAIRES DE LA | PAIX ENTRE | L'ESPAGNE ET | L'ANGLETERRE. Rim beaded on obverse and reverse. 34 mm. Bronze. [Kluydens. II, p. 402, 11; Alvin p. 91.] R.J.E. Collection. PLATE 96

NOTE: See note after No. 859.

861. Obverse. *Similar to No. 852, but without beaded rim and signed.* HART. F. on truncation. Reverse. *Coat of arms of Antwerp.* Legend \* A \* LA \* GLOIRE \* DE \* L' \* ÉCOLE \* FLAMANDE \* 1857 \* 100 mm. Bronze. R.J.E. Collection. PLATE 96

862. Obverse. *Crowned armorial shield of the city of Antwerp between two branches of laurel.* Above \* VILLE D'ANVERS \* Below CERCLE ALBERT GRISAR Reverse. *A wreath of laurel with radiant five-pointed star above.* Legend FÊTES DU 300<sup>ÈME</sup> ANN<sup>ÉE</sup> DE LA NAISSANCE DE P. P. RUBENS Below \* 1577-1877 \* Signed F. BAETES Inscription CONCOURS DES | 19-20 AOUT 1877 | — | DIRECTION | — | 50 mm. Bronze. R.J.E. Collection. PLATE 96

863. Obverse and reverse similar to No. 862. 27 mm. White metal. [Cat. Kluydens. p. 125, 175.] Description taken from this source. Kluydens Collection.

864. Obverse. *A grouping of devices from the coat of arms of the city of Antwerp, before which stands a winged figure holding a palm and a tablet.* Incised on the latter AAN DEN | GROOTSTEN | VAN | ANTWERPEN'S | ZONEN. 1577 1877 Signed ED. GEERTS. SCULP. & F. Reverse. *In an ornamented circle* DRIEHONDERDJARIG | JUBELFEEST | DER | GEBOORTE | VAN | P. P. RUBENS Above \* STAD ANTWERPEN \* Below MDCCC-LXXVII 72 mm. Bronze. R.J.E. Collection. PLATE 96

865. Obverse. *Bust similar to that on No. 854.* Legend STAD ANTWERPEN Below 1577-1877 Reverse. \* | HERRINEREN | VAN DEN | 300 JARIGEN | GEBOORTE DAG VAN | P. P. RUBENS Legend GEDENKPENNING DER ANTWERPSCH E FEESTEN Below \* 1577-1877 \* 48 mm. Bronze. R.J.E. Collection. PLATE 97

866. Obverse. *A man seated.* Reverse. *Antwerp celebrates the 300th anniversary of the birth of Rubens, 1877.* 31 mm. Bronze. [Cat. Kluydens. p. 125, 175.] Description taken from this source. Kluydens Collection.

867. Medal executed in 1877 by Carl Radnitsky. [Forrer V, p. 16.] Description taken from this source.

NOTE: The date would indicate that this medal was issued to commemorate the 300th anniversary of Rubens' birth. Attention is directed to No. 857.

868. Obverse. Bust similar to that on No. 854. Legend \*\*\* ANTWERPEN'S RUBENSKRING \*\*\* Below 1877 Signed F. BAETES, F<sup>r</sup> Rim milled. Reverse. A scroll inscribed ANTWERPEN'S RUBENSKRING | — | NIJVERHEIDS | TENTOONSTELLING A lamp at the left, architectural and other symbols behind the scroll. Below · 1899 · 56 mm. Bronze. R.J.E. Collection. PLATE 97

869. Obverse. Bust with hat. Reverse. Coat of arms. Exhibition of Horticulture and Pomology. 47 mm. Silver. [Cat. Kluysk. p. 125, 175.] Description taken from this source. Kluyskens Collection.

## HANS RUMMEL

Born 1872 at Lorsch in Hessen, his education in architecture and engineering was pursued at the Technische Hochschule in Charlottenburg, near Berlin. Having established himself in practice at Frankfurt a/Main, Rummel specialized in the designing of churches, hospitals, and educational institutions. He erected the Bernardus and Gallus churches, the Marienspital, and the Josef and Monica homes. Outside of Frankfurt he built at Mainz a large school with adjoining dormitories, his other important works being located at Urdingen-Krefeld, Langenschwalbach, Neuenhain, Isenburg, and Hagen. He is a member of the leading societies of architects and engineers, both national and local.

870. Uniface. Head to right. HANS RUMMEL Signed on truncation DAUTERT 129 x 94 mm. Bronze cast. R.J.E. Collection. PLATE 107

## JEAN DE RUYSBROECK

Born early in the fifteenth century, probably at Brussels, where he died in 1485. His family had produced several gifted stonemasons, and de Ruysbroeck was trained for that vocation. The first mention of his name appears in a list of the municipal councillors of Brussels, he being one of nine representatives of the trades, among the more numerous councillors from the nobility. A series of appointments culminated in a commission from Philip the Good to construct a belfry for the church of St. Michel, where he produced a rarely beautiful tower of stone tracery, which has often been compared with that of Erwin von Steinbach at Strasbourg. The Augustine friars at Louvain became so impressed by the beauty of the work that they requested de Ruysbroeck to build for the church of Ste. Gertrude a belfry which is now found included in the list of the seven wonders of Louvain. In 1459, appointed master of stone-work to the duchy of Brabant, he visited the churches and châteaux of that district, reconstructing work wherever needed. Among his important restorations were the church of Notre Dame at Anderlecht and the ducal château at Vilvorde. His last days were spent in an asylum where, aged, blind, and forgotten of his countrymen, he died. During four centuries scarcely a mention is to be found of his name, but in 1880 a bust of de Ruysbroeck, chosen among all Belgian architects, was placed in the great hall of the palais des Beaux-Arts in Brussels.

871. Obverse. The town hall in Brussels. HÔTEL DE VILLE DE BRUXELLES Signed J. WIENER F. 1847 Reverse. Ground plan of the building. Above L'AILE GAUCHE COMMENCÉE 1402, ACHÉVÉE 1410, | LA IRE PIERRE DE LA TOUR POSÉE 1444 | PAR LE COMTE DE CHAROLOIS | (DEPUIS CHARLES LE HARDI) Below ACHÉVÉE PAR L'ARCHIT. JEAN VAN RUYSBROECK | 1454, HAUTEUR 100<sup>m</sup> 50. | L'AILE DROITE CONSTRUITE | VERS 1480. 50 mm. Bronze. [Rev. Belge 1883, p. 62, 89.] R.J.E. Collection. PLATE 98

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building and the reverses usually the interior or a ground plan.

## PIETRO SACCARDO

Born in Venice, where he died in 1903. The greater part of his life and of his architectural career was centred in that city, where his most important work was the reconstruction of San Marco, an undertaking which occupied him for many years. The medal described below bears upon it his portrait, the façade of the church, and an inscription showing that it was awarded as a token of gratitude by the Venetians. It is dated the year after his death. In addition to his work on San Marco, Saccardo built numerous residences and churches in Venice, and a well-known villa at Mirano. He exhibited many architectural plans and drawings at the exposition of ancient and modern art held 1881 in Venice.



872. Obverse. *Bust facing. In the background St. Mark's in Venice. Signed* ETTORE CADORIN *at right and s. J. (Stefano Johnson) at left. Reverse.* A | PIETRO SACCARDO | CHE NEI RESTAVRI DELLA BASILICA DI S. MARCO | SERBANDO FEDE | ALL' ORIGINALE PVREZZA DELL' ARTE | NE ASSICVRO' I TESORI | ANCHE PER I SECOLI VENTVRI | QVESTA MEMORIA | GIA' A LVI VIVENTE | DALLA GRATITVDINE CITTADINA | CON SVFFRAGIO VNANIME DECRETATA | MCMIV 80 mm. Bronze. R.J.E. Collection.

PLATE 79

## GIUSEPPE SACCONI

Born 1855 at Montalto; died 1906 in Rome. In his fifteenth year he chose architecture as his lifework, and from that time his education was directed consistently to this end. He studied first under the architect Carducci, who had a high opinion of his pupil's talent and encouraged him in every way, until the still youthful Sacconi went to Rome to continue his education and training. He spent five years there in successful work, and when, in 1884, a competition was instituted for a national monument to Victor Emanuel, he received the first prize of fifty thousand lire, with the commission to execute the monument. This monument is commemorated on both of the medals here described. Count Sacconi also built a chapel for King Humbert I at Morza, and collaborated on the basilica of Loreto.

873. Obverse. *Bust facing* ARCH. | GIVSEPPE | SACCONI *At right* MDCCCLIV | MDCCCVCV *Signed* F. SASSONE *Reverse. Monument of King Victor Emanuel. ROMA | MCMXI In exergue* SVLL' ALTARE DELLA PATRIA | OPRA DEL TVO GENIO | LA GLORIA DEL GRAN RE | RIFVLGERÀ PERENNE. *Signed* s. JOHNSON 69 mm. Bronze. R.J.E. Collection.

PLATE 99

874. Obverse. *Bust facing left.* GIVSEPPE SACCONI IDEO · *Reverse. Monument of King Victor Emanuel* A | VIT-TORIO EMANVELE II. *In exergue* ROMA | 4 GIVGNO 1911 *Signed* s. J (Stefano Johnson). 25 mm. Bronze. R.J.E. Collection.

PLATE 99

## GYULA SÁNDY

Born 1868 at Eperjes. Educated at the Polytechnicum in Budapest, he also studied with Professor Pecz and gained his practical experience under Steindl in connection with the erection of the new Parliament building. Establishing himself in independent practice, Sándy has had an active career. His work includes the erection of hospitals, churches, banks, schools, private dwellings, warehouses, and the pedestals of important monuments. His most notable structures are to be found in Budapest, but he has designed many buildings throughout Hungary. Among his principal edifices may be mentioned a post-office, club house, and school in Budapest, a school at Békés, a castle at Daruvár, and the post-office at Zagreb. Active as officer or member of all the leading architectural societies of his native country, Sándy has made frequent contributions to the periodical literature of his profession and has published several books.

875. Uniface. *Head to left.* SÁNDY GYVLA *Signed in monogram* F O B (F. Ö. Beck). 97 mm. Bronze cast. R.J.E. Collection.

PLATE 88

## FRANCESCO DA SANGALLO

Born 1493 in Rome; died 1576 in Florence. His father was Giuliano di Giamberti, an eminent architect who received the name of Sangallo in recognition of having built the Augustine monastery at the Porta San Gallo in Florence. The son, Francesco, began his education under his father, later studying and collaborating with Jacopo Tatti, called Sansovino. Sangallo planned and erected numerous monuments and altars, principally in Or S. Michele at Florence, S. Annunziata at Fiesole, and in the monastery of S. Lorenzo. As an architect he rendered valuable service on the Duomo at Florence, as well as on St. Peter's in Rome. The medal described on this page depicts the tower of S. Croce in Florence.

876. Obverse. *Bust to left with turban.* FRANCESCO DA SANGALLO SCVLTORE ET ARCHITETTO FIOREN · *On truncation* FACIEB (incised) *Reverse. Tower of Santa Croce in Florence encircled by a heavy garland of leaves and fruit.* *At left* · | O | PV | S *and at right* · M · | · D · L | I · 68.5 mm. Bronze cast. [Friedländer p. 170, 3; Armand I, 158, 6; Hill p. 57, 36.] R.J.E. Collection.

PLATE 100

877. Obverse. *Similar to No. 876, but without* FACIEB *and with date* MDL *engraved in the field at the left. Reverse. Pedestal with torso of a man who caresses a dog, all encircled by a heavy garland of leaves and fruit.* *At left* D | V | R *and at right* A | B | O 72 mm. Bronze cast. [Friedländer p. 170, 4; Armand I, p. 158, 5.] Description taken from Friedländer, where the reverse is illustrated on p. 170. Taverna Collection, Milan.



878. Obverse. *Bust to left with turban.* FRANCESCO DA SANGALLO SCVLTORE ARCHITETTO FIOREN · On truncation FACIEB (incised). Reverse. *Bust to left.* HELENA MARSPINI CONSORTE · FIOREN · A · M · D · LI · 96 mm. Bronze cast. [Armand I, p. 158, 7; Hill p. 57, 37.] American Numismatic Society. PLATE 100

NOTE: Hill states that these thoroughly characteristic portrait medals of Sangallo are replicas on a small scale of the marble relief in the church of S. Maria Primerana at Fiesole; that portrait of himself being dedicated by the sculptor in 1542. A number of these medals were removed from the foundations of the tower of S. Croce in Florence when the façade was being rebuilt in 1854.

879. Obverse. *Bust to left with turban.* FRANCESCO DA SANGALLO SCVLTORE ET · ARCHITETTO FIOREN · On truncation FACIEBA · (incised). Reverse. *Tower of Santa Croce in Florence, a garland at each side.* At left FA | CIE | BA | T and at right A | MD | XXX | XX 92 mm. [Friedländer p. 169, 2.] Description taken from this source. Uffizi, Florence.

NOTE: The obverse differs from No. 878 in that ET · is added after SCVLTORE and the word on the truncation becomes FACIEBA instead of FACIEB.

880. Obverse. *Similar to No. 877, but with FACIES incised on truncation, and MDL incised at left of head.* Reverse. *A rocky pyramid, upon which stands a female figure, below her the yards of a ship and at the base of the pyramid a lion, a dog-headed figure, and a scorpion.* Legend TRA STERPI INSIDE STRATI FAME ET MORTE 97 mm. [Num. Chron. 1889, p. 375, 3; Archiv. Med. & Plak. II, 1920-21—article entitled "Not in Armand," p. 47, 281.] Hunterian Collection, Glasgow University. PLATE 100

### ALESSANDRO SANQUIRICO

Born at Bosco near Alessandria about 1780; the date and place of his death appear to be unrecorded. Little is known of his early life or education before he went to Rome, where he studied architecture and manifested special interest in the ancient buildings of the city. He also applied himself to scenic art, achieving such success that he was called to Milan for work at the Teatro della Scala. Sanquirico, whose reputation dates from the period of the Austrian régime in Italy, designed for the obsequies of the Emperor Francis I, the catafalque shown on the medal here described. He was a member of many Italian and Austrian Academies.

881. Obverse. *Head to left.* ALEXANDER SANQVIRICVS ARCHITECTVS ET PICTOR Signed G. ZAPPARELLI F. | BONIS ARTIBUS D. D. | MDCCCXXXV Reverse. *Monument to Francis I of Austria at Milan.* EX DECRETO RAINERII ARCIDVCIS PROREGIS In exergue FRANCISCI I · IMP · ET REG · | MOLES FUNEB · 46 mm. Bronze. [Risorg. Ital. p. 285, 98.] R.F.E. Collection. PLATE 107

### PAUL ERNEST SANSON

Born 1836 in Paris; died there in 1918. He studied at the École des Beaux-Arts, being a pupil of Gilbert, Questel, and Diet. Sanson passed his examinations with the grade of first class, receiving later several medals and other distinctions. In Paris, where he established his atelier, he erected the English church in the rue des Bassins, and numerous other edifices. Sanson's work was not confined to the French capital; he built a hospital at Levallois and châteaux and private residences in various localities throughout the country. The château Castellane is shown on the medallion described below. He was a member of the Société Centrale des Architectes Français.

882. Obverse. *America with the eagle and France with the cock, joining hands across the ocean.* AMERICA GALLIA A. AUCOC ORF. below at left. Signed P. AUBÉ SC. Reverse. *The château Castellane, coat of arms at left.* Above ANNA GOULD | COMTESSE DE CASTELLANE | BONIFACE | COMTE DE CASTELLANE In exergue 30 AVRIL 1896 | POSE DE LA PREMIERE PIERRE | E · SANSON · ARCH 105 mm. Silver cast. [Marx Méd. Contemp. Plate 31, 8.] R.F.E. Collection. PLATE 102

NOTE: The obverse symbolizes the union of America and France in the marriage of Anna Gould and Count Boni de Castellane.

883. Obverse. *Bust to left.* In exergue ERNEST SANSON \* ARCHITECTE | \*\*\* NE A PARIS LE 12 MAI 1836 \*\*\* Signed R · ROZET Reverse. *Seated female figure with attributes of architecture. Fame in the background with a wreath.* In exergue 1<sup>ER</sup> JANVIER 1911. A M<sup>RE</sup> P. E. SANSON ARCHITECTE | \*\* CHEVALIER DE LA LEGION D'HONNEUR \*\* | SOUVENIR DE SES COLLABORATEURS Signed R. ROZET Edge. *Device of the French mint and BRONZE* 80 x 62 mm. Bronze. R.F.E. Collection. PLATE 77

## JACOPO TATTI SANSOVINO

Born 1486 in Florence; died 1570 in Venice. He was a sculptor and architect, a pupil of Contucci. In 1505 Sansovino went to Rome, where he became associated with Bramante and where he built the loggia Coscia at the Porta del Popolo, the church of S. Marcello, and the palazzo Niccolini. From Rome he returned to Florence, going in 1529 to Venice, where he was appointed architect-in-charge of public buildings and where he spent the last forty years of his life. There he erected the famous library, the mint, the scuola della Misericordia, several churches, and numerous palatial residences. Sansovino designed the bronze doors of the sacristy of S. Marco, the recumbent statue of the doge Francesco Venieri in the church of S. Salvatore, and the statue of Neptune and Mars on the famous golden staircase in the palace of the Doges.

884. Uniface. *Bust to right with cap and fur collar.* IACOBVS SANSOVINVS SCVLPTOR ET ARCHITECT Signed L · L · (Lodovico Leoni) Rim beaded. 63 mm. Lead cast. [Armand I, p. 252, 7; Hill p. 67, 47.] Victoria and Albert Museum. PLATE 120

885. Uniface. *Bust to right with curly hair and beard.* JACOBVS SANSOVINVS SCVLPTOR FLORENTINVS. (inscription engraved). Rim beaded. 56 mm. Cast. [Armand III, p. 220, 1; Hill p. 23.] Museo Correr, Venice. PLATE 120

NOTE: Dr. Lorenzetti, of the Museo Correr in Venice, states that the medal in that museum is not contemporary.

## RAFFAELLO SANZIO

Born at Urbino in 1483; died in Rome, 1520. The son and pupil of Giovanni Sanzio, he studied also under Perugino, da Vinci, and Michelangelo. Although best known as a painter, his architectural accomplishment includes some of the famous structures of Italy. Raphael was called to Rome in 1508 by Pope Julius II. There he collaborated on the Vatican, and later succeeded Bramante as chief architect of St. Peter's; erecting also the Pandolfini palazzo, the Nencini palazzo, and several private residences, including his own. In addition to his architectural work in Rome, Raphael designed the Ugucconi palazzo at Florence and the temple of Spotalizio at Milan. By Pope Leo X he was made inspector of excavations and conservator of antiquities, an appointment which led him to compile a voluminous treatise on Roman treasures of art and architecture. As a painter he decorated the stanze in the Vatican, made cartoons for the tapestries of the Sistine chapel, and painted many famous altar-pieces and easel-pictures now in the important old world galleries.

886. Uniface. *Bearded bust facing to right.* RAPHAELIS · SANCTII · VRBINATIS (Claude Warin.) Rim beaded. 105 mm. Bronze cast. [Delbecke Sale, May 1891, 2533.] Kaiser-Friedrich-Museum, Berlin. PLATE 103

887. Obverse. *Bust to left with artist's cap.* RAPHAEL · SANCTIVS · VRBINAS · Reverse. *Statue of Nature on a pedestal with a stag on each side.* TIMVIT · QVO · SOSPITE · VINCI 68 mm. [Mazz. I, p. 231; Kluyssk. II, p. 415, 1.] British Museum. PLATE 104

888. Full description of medal will be found under No. 173 (Buonarroti).

889. Obverse. *Bust to left.* RAPHAEL SANCTIVS Signed L · M (L. Manfredini). Reverse. *Genius holding a tablet.* GENIO PICTURAE 15 mm. Kaiser-Friedrich-Museum, Berlin. PLATE 105

890. Obverse. *Bust to left.* RAPHAEL SANZIO D'URBIN. Signed N · TIOLIER. F · 1812 Reverse. LES ARTS L'AMITIÉ Inscription SOCIÉTÉ | DES | TRENTE | FONDÉE EN X<sup>RE</sup> 1820 | — | 37 mm. Pewter. [Bramsen 1184.] R. J. E. Collection. PLATE 105

891. Medal of Raphael executed in 1820(?) by Tommaso Mercandetti. [Forrer IV, p. 32.] Description taken from this source.

892. Obverse. *Bust to left with artist's cap.* RAPHAEL SANCTIVS Signed on truncation ROGAT. F. Reverse. NATUS | URBINI | IN ITALIA | AN. M. CCCC. LXXXIII. | OBIIT | ROMAE | AN. M. D. XX. | — | SERIES NUMIS- MATICA | UNIVERSALIS VIROARUM ILLUSTRUM | — | M. DCCC. XXIII. DURAND EDIDIT Edge. *Device of the French mint and CUIVRE* 41 mm. Bronze. R. J. E. Collection. PLATE 105

NOTE: This medal and the two directly following belong to a series of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.

893. Obverse. *Bust to left.* RAPHAEL SANCTIVS Signed CAQUÉ F Reverse. *Similar to No. 892, but the lettering is larger and the word ROMAE is omitted.* 41 mm. Bronze. [Ampach 9904.] R. J. E. Collection. PLATE 105

894. Obverse. *Similar to No. 893, with slight variation in lettering and position of signature.* Reverse. *Similar to No. 892, slight variation in lettering.* Edge. MONACHII 41 mm. Bronze. [Kluyssk. II, p. 415, 3.] R.J.E. Collection. PLATE 105
895. Obverse. *The Madonna della Sedia from the painting by Raphael.* Reverse. IMAGO | DEIPARAE | VVLGO | A. SELLVLA | DENOMINATA | INSIGNE. OPVS. PICTORIVM | RAPHAELIS. SANCTII. VRBINATIS | QVAM. HOSTILIS. CVPIDITAS | ANNO. MDCCLXXXVII. | ABSTVLERAT | ORBE. PACATO. AN. MDCCCXIII. | FLORENTIAE — RESTITVTA. (lettering incised). 76 mm. Bronze. [Morbio 4151.] Description taken from this source.
896. Obverse. *Bust to left with artist's cap.* RAPHAEL · SANCTIVS · VRBINAS Below \* MERITO \* Signed GIVS · CERBARA · F · Reverse. *Attributes of drawing and painting in a wreath of roses and lilies. Outer legend* INSIGNE CONGREGAZIONE DE VIRTUOSI AL PANTHEON Below · PREMIO · Inner legend FLORENT IN DOMO DOMINI 61 mm. Silver. [Hess Cat. 1913, 12500.] R.J.E. Collection. PLATE 104
897. Obverse. *Bust to left.* RAPHAEL SANCTIVS Signed P. G. Reverse. *Seated genius with tablet, palette, lyre, and owl.* ARTES · OPTIMAS · OMNES · EXCITAVIT Signed in exergue PETRVS · GIROMETTI · | FECIT · MDCCCXXXI 51 mm. Bronze. [Risorg. Ital. p. 287, 116.] R.J.E. Collection. PLATE 105
898. Obverse. *Bust to left.* RAPHAEL SANCTIVS. Signed NIC. CERBARA F. AN. 1827. Reverse. *Same as No. 184, except that the rim is not beaded.* 61 mm. Silver and bronze. [Kluyssk. II, p. 415, 2.] R.J.E. Collection. PLATE 103
899. Obverse. *Bust same as No. 898. Signed* NIC. CERBARA F. Reverse. *The Madonna della Sedia in the Pitti Palace in Florence.* 60 mm. Bronze galvano. R.J.E. Collection. PLATE 103
900. Obverse. *Bust same as No. 898. (Sculptor's signature missing.)* Reverse. *An altar, with the Virgin and child, a crypt below containing a skeleton.* NVNQVAM · FATO · FVNCTVM Signed in exergue V. DAVILLI. F. 1833. L DEPOLETTI 63 mm. Bronze galvano. [Risorg. Ital. p. 287, 114.] R.J.E. Collection. PLATE 103
901. Obverse. *Same as No. 900.* Reverse. *A skeleton in a crypt. Above* EVM | OBDORMIENTEM In exergue ALIT POS-TERITAS | \* MDCCCXXXIII \* | Signed L. DEPOLETTI F. 63 mm. Bronze galvano. [Risorg. Ital. p. 287, 115.] R.J.E. Collection. PLATE 103
902. Obverse. *Head to left with artist's cap.* RAPHAEL SANCTIVS Signed V. NESTI F. Reverse. *A sunburst above the inscription* ILLE HIC EST RAPHAEL TIMVIT | QVO SOSPITE VINCI | RERV M MAGNA PARENS QVO | MORIENTE MORI. | — 44 mm. Bronze. [Ampach 9905; Wellenheim II, 14594.] R.J.E. Collection. PLATE 105
903. Obverse. *Bust to left with artist's cap.* RAPHAEL SANCTIVS Signed NIC · CERBARA · F · Reverse. *A wreath of laurel, with attributes of painting and architecture below. Inscription* NATVRA | MENTE COLORIBVSQ | PAENE DEVICTA | SPE MAIORIS LAVDIS | POSTERIS PENITVS | INTERCLVSA Edge. *A small head of Pallas in an oval.* 41 mm. Bronze. R.J.E. Collection. PLATE 105
- NOTE: One of a series of medals of noted Italians of all ages. Most of these medals were executed by Cerbara and the Giromettis, father and son, before the middle of the nineteenth century.
904. Obverse. *Bust to right of King Charles Albert of Sardinia. Legend* CARLO ALBERTO RE DI SARDEGNA. Outer legend the word FERT repeated six times. Signed G GALEAZZI F · Reverse. *In the centre, a helmeted lion, with a shield bearing the coat of arms of Savoy, holds an eagle captive. JE ATANS MO: ANSTRE Around same a heavily ornamented border with the busts and names of DANTE | ALIGHIERI \* GALILEO | GALILEI \* RAFFAELLO | SANZIO \* CRISTOFORO | COLOMBO Signed* G GALEAZZI F 51 mm. [Risorg. Ital. p. 94, 584; Clerici p. 30, 63.] Description taken from these sources; the medal is illustrated in Clerici on page 30.
- NOTE: Dante, originally Durante, Alighieri (1265-1321) was a celebrated Italian poet; Christopher Columbus (1446-1506) discovered America in 1492; Galileo Galilei (1564-1642) was a famous physicist and astronomer.
905. Obverse. *Bust to left with artist's cap.* RAFFAELLO SANZIO Signed L. SEREGNI F. Reverse. *Legend* ISTITUTO DI BELLE ARTI DELLE MARCHE IN URBINO Within a wreath of laurel ESPOSIZIONE | ARTIST. INDUST. | 1867 43 mm. Silver. R.J.E. Collection. PLATE 103



906. Obverse. *Same as No. 905.* Reverse, ISTITUTO DI BELLE ARTI DELLE MARCHE IN URBINO. *Within a wreath of laurel* AL | MERITO 43 mm. Bronze. R.ŷ.E. Collection. PLATE 103

907. Obverse. *Bust to left with artist's cap.* REGIA ACCADEMIA RAFFAELLO IN URBINO *Signed* L. SEREGNI F. Reverse. *In a wreath of laurel* ONORIAMO | LE | ARTI 28 mm. Silver. [Risorg. Ital. p. 288, 117.] R.ŷ.E. Collection. PLATE 103

908. Obverse. *Bust to right with artist's cap.* RAFFAELLO SANZIO *Signed* C. MOSCETTI Reverse. L'ASSOCIAZIONE | ARTISTICA INTERNAZIONALE | DI ROMA | NEL | IV CENTENARIO DELLA NASCITA | DEL SOMMO MAESTRO | XXVIII MARZO | MDCCCLXXXIII 40 mm. Bronze. [Ratto Cat. Aug. 1914, 5422.] R.ŷ.E. Collection. PLATE 105

909. Obverse. *Bust to left with artist's cap.* A RAFFAELLO DA URBINO *Signed* L. GIORGI F. IN FIRENZE Reverse. *In a wreath of laurel* NEL | QUARTO CENTENARIO | LA PATRIA | — | MDCCCLXXXIII *Coat of arms below.* 55 mm. Bronze. R.ŷ.E. Collection. PLATE 104

910. Medallion of Raphael at the age of fifteen, executed in 1887 by Mme. Marcelle Renée Lancelot-Croce. [Forrer III, p. 285.] *Description taken from this source.*

911. Uniface. *Bust to right with artist's cap.* RAFFAELLO SANZIO 67 mm. Lead cast. R.ŷ.E. Collection. PLATE 104  
NOTE: One of a series of famous men. These medals were cast in lead about the beginning of the twentieth century and are of inferior workmanship.

912. Uniface. *Bust to right with artist's cap; a branch of laurel framing the head at right and above. Below* RAFFAELLO SANZIO *On the back of the medallion the letters* P R 131 x 107 mm. Bronze cast. R.ŷ.E. Collection. PLATE 104

913. Uniface. *Bust to left with artist's cap.* RAFFAEL SANTI 1483 · 1520 (Karl Dautert). 72 mm. Bronze cast. [Hess Cat. Aug. 1925, 9125.] R.ŷ.E. Collection. PLATE 104

#### S. A. SASCHENBIN

914. Obverse. *Bust to right (Alexejeff, 1871).* Reverse. *Inscription in wreath.* 51 mm. Bronze. [Hess, Mertens Sale 1904, 2685.] *Description taken from this source.*

#### ANGELO SAVOLDI

Born 1845 at Pavia, in northern Italy. After study and extensive travel, he established himself in Milan, and in collaboration with Giovanni Borsani built a church and the imposing villa Erla at Cernobbio on the Lake of Como. Together they erected the chamber of commerce in Milan and the palazzo dei Giureconsulti, restoring the Loggia degli Osii. Savoldi was for many years professor at the polytechnic in Milan, and conservator of monuments for the province of Pavia. The reverse of the medal which was struck in his honor in 1905 refers to his birth at Pavia, the ancient city of Ticinum, and to gratitude for the service rendered to ecclesiastical art by his care of the monuments of that district.

915. Obverse. *Bust to right. Signed in monogram* A C (Angelo Cappuccio), *near the edge* JOHNSON Reverse. *Inscription* ANGELO SAVOLDI | TICINENSIS | ARCHITECTONICÆ ARTIS PERITISSIMO | OB MIRIFICE RES-TAVRATAM | S. PETRI IN COELO AVREO BASILICAM | SOCIETAS ARTIS CHRISTIANÆ | MONV-MENTIS TICINI SERVANDIS | A. MCMV | GRATI ANIMI ERGO CVM PLAVSV | D. D. D. 44 mm. White metal. R.ŷ.E. Collection. PLATE 94

#### PHILIP SAWYER

Born 1868 at New London, he studied engineering and later architecture at Columbia University. After being with McKim, Mead & White for several years, he entered into partnership with Edward P. York. Among the well-known works of this firm in New York City are numerous hospitals and banks, including Roosevelt Hospital, the Orthopædic,



Ruptured and Crippled, Manhattan Eye and Ear, and Babies' Hospitals, also the Federal Reserve, Bowery, Franklin Savings, and Greenwich Savings Banks, and buildings for the Guaranty Trust Company, for the New York Historical Society, and for the Rockefeller Institute. York and Sawyer erected the Riggs National Bank at Washington, D. C., also buildings for the University of Michigan and for Vassar, Smith, Middlebury, and Rutgers Colleges. Sawyer has been consulting architect to the Treasury Department and to the Department of Labor in Washington, as well as to the Board of Water Supply, New York City. He is a member of the Society of Beaux-Arts Architects.

916. Uniface. *Bust to left.* P · SAWYER 1914 *Signed in monogram T S S (Theodore Spicer-Simson). 86 mm. Bronze cast.*  
[*Forrer V, p. 605.*] R. J. E. Collection. PLATE 102

### JOSEPH HENRI MARTIN SCHADDE

Born 1818 at Antwerp; died there in 1894. He studied at the Académie des Beaux-Arts in his native city, being at the same time a pupil of Ferdinand Berckmans. Inspired by him, and collaborating with Leys, Schadde early influenced the architectural development of Belgium and Flanders, notably in respect to churches and châteaux. Of the latter he designed about fifty, the most remarkable being those of Deurne, Woumen, Ruddervoorde, and Aertrycke. In addition to those built by him in strictly Flemish style, should be noted the restoration of the cathedral at Antwerp and the reconstruction of the stock exchange building, the interior of which is shown on the medal described below. The critic Saintenoy has said that just as Schoy used his pen to interpret sixteenth-century Flemish architecture to the nineteenth-century world, so Schadde used his pencil and compass to the same end. He received numerous decorations and orders, including those of Isabella, Léopold, and Pius IX.

917. Obverse. *Head to right.* JOS: SCHADDE ARCHITECTE *Signed LEOP. WIENER Reverse. Interior of the exchange in Antwerp. At left INAUGURATION | 22 7<sup>REF</sup> 1872 At right BOURSE | D'ANVERS. Below HOMMAGE | DU COMMERCE. Signed CHARLES. WIENER. 67 mm. Bronze. [Rev. Belge 1888, p. 229, 57.] R. J. E. Collection.* PLATE 108
918. Obverse. *Coat of arms of Antwerp on a scroll, crown above.* STAD ANTWERPEN *Signed BAETES Reverse. 19 AUGUSTI 1872 | INHULDIGING | DER | NIEUWE BEURS | — | BURGEMEESTER | J. C. VAN PUT | — | SCHEPENEN | VAN DEN BERGH-ELSEN | D'HANE-STEENHUYSE | COGELS-OSY | J. SCHUL | — | BOUWMEESTER JOS. SCHADDE 28 mm. White metal. R. J. E. Collection.* PLATE 108

### CARL SCHÄFER

Born 1844 at Cassel; died 1908 at Halle. In his native city he studied at the Polytechnicum, being appointed instructor in 1868. Two years later he was called to Marburg as architect of the university, and there undertook the interesting task of transforming old cloisters into spacious modern buildings destined to meet the needs of a growing university. Schäfer solved this difficult problem with marked success, conserving the tone and spirit of the Middle Ages. He designed in Berlin the headquarters for the Equitable Life Assurance Society of the United States, erecting also Schloss Holzhausen near Kirchhain, and private residences in Berlin, Karlsruhe, and Cassel. His restorations of historic buildings, notably the Friedrichsbau of the Heidelbergschloss, aroused much controversy throughout Germany. Discussion, favorable to his daring originality and opposed to it, centred around his work on the Martinsthor and the Schwabenthor at Freiburg i/B and on the Dom at Meissen. Schäfer was a prolific writer on all phases of mediæval German architecture.

919. Uniface. *Bust to right.* CARL SCHÄFER · *Signed B E (Benno Elkan). 100 mm. Bronze cast. R. J. E. Collection.* PLATE 89

### ALBERT SCHICKEDÁNZ

Born 1846 at Késmárk in the Comitatus Szepes, and died 1915 in Budapest. His education, begun at the Realschule of Troppau in Silesia and continued at the Polytechnicum in Karlsruhe, was supplemented by practical experience under Karl Tietz in Vienna and Nikolaus Ybl in Budapest. In this latter city he erected a museum, the Fine Arts building, the millennium monument, the base of the Franz Deák memorial, and numerous mausoleums, including those in honor of Zsilágyi, Sándor, and Sammelwein. Outside of Budapest Schickedánz designed a bridge at Szeged, also a monument for the tomb of Archbishop Johann Simor at Esztergom, and painted a Madonna for the church at Vaer. The portrait of Schickedánz painted by himself now hangs in the museum of Industrial Arts, of which he was appointed secretary in 1873 and where he was professor of architecture for many years.

920. Uniface. *Head to left. Above 1846-1915 Below · SCHICKEDANZ · ALBERT · Signed in monogram F Ö B (F. Ö. Beck). 153 x 115 mm. Bronze cast. R. J. E. Collection.* PLATE 92

## SIMON SCHIJNVOET

Born 1652 at The Hague; died 1727 in Amsterdam. A man of varied interests and accomplishments. In addition to being an architect, a poet, an etcher, and a recognized authority on numismatics, he also held office as clerk of the treasury and as secretary to the board of charities. Immerzeel speaks of him as a prominent architect, noted in his time for the beautiful country homes along the banks of the Amstel and Vecht which he built or decorated. In this connection special mention might be made of the residences of Brants and Guterus. The controversial writings of Schijnvoet show him to have been a very learned man. His collection of coins and medals, especially of Roman emperors and empresses, was a notable one, highly praised by Czar Peter of Russia.

921. Obverse. *Bust to right.* ARCHIT: & S: SCHYNVOET · Reverse. *Two female figures, one with a spear, the other with the attributes of architecture, seated at the base of a monument. In exergue* SCHYN VOED 49 mm. Silver cast. [*Van Loon Hist. Metallique IV, p. 279; Durand p. 184.*] R.J.E. Collection. PLATE 109

## KARL FRIEDRICH SCHINKEL

Born 1781 at Neuruppin; died 1841 in Berlin. He studied in Berlin and abroad before establishing himself as an architect. In Berlin he erected the Werderkirche, the Bauakademie, the observatory, the building now known as the old museum, the Redern palace, a palace for Prince Karl, and the Schauspielhaus; also the Nicolaikirche and the casino at Potsdam. These are all characterized by that strict adherence to classic standards which marks Schinkel's earlier period; his later attempts to combine a Greek superstructure and a Gothic base led to less pleasant results. In Berlin Schinkel was professor and member of the senate at the academy, as well as chief councillor of buildings, and surveyor and inspector of national public edifices. His paintings, dealing mainly with Italian subjects, are to be found in the national gallery. He has published books on architecture, painting, and decoration.

922. *Theatre, probably the Schauspielhaus in Berlin, designed by Schinkel. Medal executed in 1821 by Gottlieb Goetze.* [Forrer II, p. 287.] Description taken from this source.
923. Uniface. *Head to left. In German script* SCHINKEL | ARCHITECT Below signed DAVID | 1834 (*David d'Angers*) (all lettering incised). *On the back of the medallion* ECK ET DURAND 178 mm. Bronze cast. [*Jouin II, p. 480.*] R.J.E. Collection. PLATE 100
924. Obverse. *Head to right.* CARL. FRIEDR. SCHINKEL Below GEB. D. 13 MÆRZ 1781 GEST. D. 9 OCT. 1841 Signed K. FISCHER FEC. Reverse. *Genius of architecture leaning against a truncated column, the capital of same at the side, model of a gothic canopy in the background. Signed* K. FISCHER FEC. 36 mm. Silver and bronze. R.J.E. Collection. PLATE 100
925. Uniface. *Head to left.* SCHINKEL Signed on truncation MÜLLER 94 mm. Kaiser-Friedrich-Museum, Berlin. PLATE 100

## ALBERT SCHMIDT

Born 1841 at Sonneberg in Thuringia; died 1913 at Munich. In his boyhood he decided to study architecture and directed his education systematically to this end, attending a trade school in Munich, then the Polytechnicum there, and later travelling in Italy. Upon his return, Schmidt established himself in Munich, where he erected numerous residences and business buildings; there also his achievements in ecclesiastical architecture include the synagogue and the Protestant church of St. Luke, both mentioned on medals described below. Outside of Munich, Schmidt built Schloss Frauenau in the Bavarian forest, and another castle on the shores of the lake of Diessen. He was professor at the Munich academy and was honored by numerous distinctions.

926. Obverse. *Façade of the synagogue. Above* \*NEUE\*SYNAGOG\*IN\*MÜNCHEN\* Below, *Hebraic inscription. In exergue* ERBAUT V. | ALBERT SCHMIDT | 1887 Signed GUBE DRENTWETT Reverse. ZUR | ERINNERUNG | AN DIE EINWEIHUNG | VOM 16. SEPT. 1887. | \*\*\* | followed by Hebraic inscription in three lines. Rim ornamented on obverse and reverse. 41 mm. Silver. [*Och 154c; Hauser 795.*] R.J.E. Collection. PLATE 98
927. Obverse. *Façade of St. Luke's Church. III. PROTESTANTISCHE KIRCHE SANCT LUCAS IN MÜNCHEN In exergue* ERBAUT V. ALB. SCHMIDT | 1896 Signed M. GUBE. F. Reverse. ZUR | ERINNERUNG | AN DIE | EINWEIHUNG | 29. NOVEMBER 1896. | PS. 26, 8 | — | EINE FESTE BURG IST UNSER GOTT | JESUS CHRISTUS | GESTERN UND HEUTE | UND DERSELBE IN | EWIGKEIT. Rim milled on obverse and reverse. 40 mm. Silver. [*Och 154a; Hauser 807.*] R.J.E. Collection. PLATE 98

## FRANZ X. SCHMIDT

928. Uniface. *Half-length figure to right. Behind the head a shield with drawing instruments. At left* FRANZ · X · SCHMIDT *At right* 25 · JÄHR · BAVMEISTER JVBILÆVM | 1882- | 1907 · *Below* R · BERNER · G · REISNER · R · ERNEST · F · BAVER | J · RATH · A · KOLLER · O · BAVMGARTNER · K · BANKL *Signed* J · TAU-  
TENHAYN · JUN · *Edge.* Clover leaf bearing the letters B S W (Brüder Schneider, Wien). 70 x 55 mm. Bronze. R. J. E. Collection. PLATE 112

## FRIEDRICH VON SCHMIDT

Born 1825 at Frickenhofen in Württemberg; died 1891 in Vienna. He studied at Stuttgart and also in Italy, where he restored the church of S. Ambrogio at Milan, serving as professor in this city before going to Austria. Much of his life was spent in Vienna, where he completed the Stephansturm of the cathedral, built the Lazzaristenkirche, and in general accomplished his most important work as teacher, as architect, and as building councillor. Freiherr von Schmidt also drew the plans in gothic style for churches at Fünfhaus and at Graz. He was a member of many learned Academies, and received numerous orders and distinctions. On the medals described below will be found pictured the cathedral and the Rathaus in Vienna.

929. Obverse. *Head to right. Below, his coat of arms. Legend* FRIEDRICH · SCHMIDT · DEM · ERBAUER · DES · WIENER · RATHHAUSES · *Signed* J. TAUTENHAYN *Reverse.* *In a wreath of oak* SAXA | LOQUUNTUR *below which a compass and a square. Legend* DEM · MEISTER · SEINE · SCHÜLER · Z: GRUNDSTEINLEGUNG · IM · JUNI · 1873 \* 45 mm. Bronze. [von Loehr p. 14, 13.] R. J. E. Collection. PLATE 106

930. Uniface. *Similar to obverse of No. 929. Legend* FRIEDRICH SCHMIDT DEM ERBAUER DES WIENER RATH-  
HAUSES *Signed* J. TAUTENHAYN 43 mm. Silver. [von Loehr p. 15, 33.] R. J. E. Collection. PLATE 106

NOTE: The style of the lettering on this medal differs from that on No. 929.

931. Obverse. *Schmidt displaying the plans of the Rathhaus to an allegorical figure representing the city of Vienna. In the fore-  
ground a female figure with the attributes of architecture, in the background another representing fame. Signed* A · SCHARFF · *Reverse.* *Façade of the Rathhaus. Above, angels with the imperial and municipal armorial shields. In exergue on a scroll* DIE STADT WIEN ZUR FEIER DER | VOLLENDUNG IHRES RATHHAUSES | XII · SEPTEMB  
MDCCCLXXXIII 72 mm. Silver. [von Loehr p. 21, 84.] R. J. E. Collection. PLATE 106

NOTE: There is no signature on the reverse of the medal, but von Loehr states that it was executed by A. Neudeck.

932. Obverse. *Bust to left. Legend* FRIEDRICH · FREIHERR VON · SCHMIDT · *His coat of arms. Signed* A · SCHARFF  
*Reverse.* *The cathedral in Vienna. Inscription* DEM | DOMBAU- | MEISTER | DER | WIENER | DOMBAU- |  
VEREIN *In exergue* MDCCCLXIII | MDCCCLXXXVIII 58 mm. Bronze. [von Loehr p. 23, 161.] R. J. E. Col-  
lection. PLATE 106

NOTE: It is stated that in choosing the device for his coat of arms, Schmidt followed the custom of the stone-masons who worked on the gothic cathedrals in the middle ages.

933. Uniface. *Slight modifications from obverse of No. 932.* 150 mm. [von Loehr p. 23, 161a; Domanig "Anton Scharff," p. 38.]  
*Description taken from Domanig, where the model for the medallion is illustrated on Plate 4, 13.*

934. Uniface. *Bust to left, head crowned with laurel wreath, a wreath of palm around the rim of the medallion. Signed on trunca-  
tion* WASCHM (Carl Waschmann). 153 mm. Stamped in copper. R. J. E. Collection. PLATE 106

## HEINRICH VON SCHMIDT

Born 1850 at Cologne. The son of Friedrich von Schmidt, the eminent architect of Vienna, he studied at the Technische Hochschule of that city before going to Hanover for practical experience in the atelier of C. W. Hase, whose daughter he afterwards married. Returning to Vienna, he collaborated with his father until called to Munich as professor of mediæval architecture. Von Schmidt specialized in ecclesiastical building, notably in the reconstruction of ancient edifices. In addition to the Jesukirche at Cologne, the Marienkirche at Kaiserslauten, and other churches erected by him in the Rhine country, he restored the cathedral at Worms, the Maximilianskirche at Munich, and churches at Darmstadt, Gelnhausen,



and Oppenheim. He enlarged the towers of the cathedral at Passau, where he also built a town hall. Active as privy councillor and as professor, he has been the recipient of numerous medals and other honors.

935. Uniface. *Head to right. Below* DE HEINRICH FREIHERR v. SCHMIDT *Signed on truncation* DAUTERT 133 x 94 mm. R.J.E. Collection. PLATE 107

## FREDRIK WILHELM SCHOLANDER

Born 1816 in Stockholm; died there in 1881. His early interest in art and literature was always maintained, and he is known for his paintings, his poetry, and his novels, as well as for the buildings which he erected. His uncle, A. Nystrom, was an eminent architect in Stockholm, and by his advice Scholander chose the same profession. He studied in Paris for two years, being a pupil of Le Bas; later he went to Germany and Italy, and upon his return to Sweden designed the institute of technology, Warodell House, Barclay House, a synagogue, and the Vasa monument. Scholander erected churches at Gardhem and Ulrichsdal, palaces at Malmö and Kristianstad, and was chief architect of the national museum. He was at one time professor of architecture in Stockholm and was a member of the Academy.

936. Obverse. *Bust to left.* FRIDERICUS W. SCHOLANDER · *Signed on truncation* LEA AHLBORN Reverse. *In a wreath of laurel* VIR INGENII | ARTISQUE VARIETATE | ADMIRABILIS. Edge. BRONS and 1922 50 mm. Bronze. [Num. Medd. XVII, II, p. 183, 1.] R.J.E. Collection. PLATE 110

NOTE: This medal was struck in 1896 by the Academy of Liberal Arts.

937. Uniface. *Medal with beaded rim.* [Num. Medd. XVII, II, p. 183, 1a.] *Description taken from this source, which rates this medal RRR.*

938. Obverse. *Bust to left.* F. W. SCHOLANDER Signed A · LINDBERG Reverse. *A pedestal with the two-headed Janus. At the base the attributes of music, painting, and architecture. Legend.* INGENIO FINGENS PROTEUS FUIT ILLE PERITUS *Inscription* OMNIBUS | FERE | MUSIS | CARUS | OB · | MDCCC | LXXXI Signed E. L. (Erik Lindberg). Edge. SILVER and 1922. 31 mm. Silver. [Num. Medd. XVII, II, p. 183, 2.] R.J.E. Collection. PLATE 110

NOTE: This medal was struck in 1898 by the Swedish Academy.

## FRIGYES SCHULEK

Born 1841 in Budapest; died 1919 at Balaton-Lelle. He studied under Friedrich Schmidt in Vienna and co-operated in the restoration of the Regensburg cathedral. In his native city he erected the Mathiaskirche, the coronation cathedral of the kings of Hungary, and the Fischer bastion; the Salomonsturm at Visegrád and a church at Szeged, also restoring the town hall of Lőcs and the tower at Nagybánya. Schulek was one of the founders of the school of design in Budapest, being also professor of mediæval architecture at the Polytechnicum in that city, and chief architect of the committee on monumental buildings.

939. Uniface. *Schulek at work over his draughting-board. Below* SCHVLEK FRIGYESNEK | 1911 NOVEMBER 19 | A MŰEMLÉKEK · ORSZÁGOS · | BIZOTTSÁGA Signed BÁNSZKY. *Stamped on back* JUNGFER GY. 104 x 80 mm. Bronze cast. R.J.E. Collection. PLATE 69

NOTE: This plaque was issued in Schulek's honor by the national committee on artistic monuments.

940. Obverse. *Head to left.* SCHVLEK FRIGYES 1841-1919 *Signed in monogram* F O B (F. Ö. Beck). Reverse. *Female figure seated on the steps of a temple playing a violin. A* KÖZÉPKOR VJRAÁLMODÓJA *Signed in monogram as on obverse.* 72 mm. Bronze cast. R.J.E. Collection. PLATE 111

## SIR GEORGE GILBERT SCOTT

Born 1811 at Gawcott, Buckinghamshire; died 1878 in London. He is well known as the architect of the St. Pancras hotel and station in London, and of the Albert Memorial, Hyde Park; of St. John's cathedral in Newfoundland, of St. Mary's in Nottingham, and of Edinburgh cathedral, which is illustrated on the medal. He restored the cathedrals at Ely, Exeter, Gloucester, Hereford, Worcester, Peterborough, and Salisbury. Scott was also architect of the War and Foreign



Offices in London, and in collaboration with Moffatt designed the orphan asylum at Wanstead. He was professor at the Royal Academy, and was awarded the gold medal of the Royal Institute of British Architects, of which he was president for three years. In 1872 he was knighted in recognition of his professional service to his country.

941. Obverse. *The orphan asylum at Wanstead.* THE INFANT ORPHAN ASYLUM | AT WANSTEAD | FOR 400 CHILDREN | — | G. G. SCOTT & W. B. MOFFATT | ARCHITECTS. Signed TAYLOR BIRM: Reverse. *Coats of arms of England, Ireland, Scotland, and Wales and four crowns.* THE INFANT ORPHAN ASYLUM WAS INSTITUTED A. D. 1827. INCORPORATED A. D. 1843 | THE FIRST STONE OF THE NEW BUILDING WAS LAID BY H.R.H. PRINCE ALBERT JULY 24. 1841 | & THE BUILDING OPENED BY HIS MAJESTY THE KING OF THE BELGIANS JUNE 27. 1843 *Rim milled on obverse and reverse.* 49 mm. Bronze. R.J.E. Collection. PLATE 108

942. Obverse. *Head to left.* SIR G. GILBERT SCOTT. R. A. Below 1811-1878 Signed on truncation G. G. ADAMS. S<sup>c</sup> Reverse. *The Edinburgh Cathedral.* ART-UNION OF LONDON Below EDINBURGH | 1884 *Rim milled on obverse and reverse.* 56 mm. Bronze. [Numis. Circ. Sept.-Oct. 1914, 22758.] R.J.E. Collection. PLATE 108

NOTE: One of a series of medals of painters, sculptors, and architects published by the Art-Union of London in the nineteenth century.

### ANTOINE PAUL SELMERSHEIM

Born 1840 at Langres in the département of the Haute Marne. Entering the École des Beaux-Arts in 1863 he studied engineering and architecture, making a specialty of construction under E. L. Millet. After a short period of general practice, Selmersheim was appointed diocesan architect for Paris and for Chartres, and from that time most of his activity lay in the direction of ecclesiastical construction. Among his earliest works in this field should be mentioned the restoration of the cathedral at Moulins and that of Troyes, in which latter city he also built the church of St. Urbain. Other ecclesiastical edifices erected by him are the church of Ste. Chantal at Dijon, a chapel near that city, and the church of Notre Dame at Épernay. Architect to the government and inspector of historical monuments, Selmersheim has also been active in several architectural societies.

943. Uniface. *Bust to right in circle.* PAUL SELMERSHEIM | ARCHITECTE | INSPECTEUR GENERAL DES | MONUMENTS HISTORIQUES Signed s. e | VERNIER | 1916 89 x 67 mm. Bronze cast. R.J.E. Collection. PLATE 92

### GOTTFRIED SEMPER

Born 1803 at Altona; died 1879 in Rome. After the study of law he turned to art and architecture, being a pupil of Gaertner in Munich and of Gau in Paris. Appointed in 1834 to a professorship at Dresden, he held that position for fifteen years, but becoming involved in the political troubles of 1849 went to France and Belgium and thence to England, where he remained for two years as professor of fine arts. In 1853 he accepted a call to the Polytechnicum at Zurich, in which city he became active in building and teaching. Among structures erected by him in Dresden may be mentioned the Hoftheater, a synagogue, an opera house, a hospital, and the new museum; in Zurich, the new Polytechnicum, the observatory, the city hospital, and numerous private residences. Semper, who was a member of the Munich and Berlin Academies, received honors and distinctions from England and France. He wrote extensively on architectural subjects.

944. Obverse. *Head to left.* PROFESSOR DOCTOR GOTTFRIED SEMPER \* Signed A. SCHARFF Reverse. *A triangle, compass, pencil, and brush in a wreath of laurel and oak.* ZUM 70. GEBURTSTAGE 29. NOVEMBER 1873 \* WIEN \* Edge. CATTANI. GIESEL. B. GRUBER. HOFER. E. KOVÁTS. A. MÜLLER. PESTALOZZI. M. SCHNEIDER. SCHÖNMANN WALCH \* (incised). 50 mm. Bronze. [von Loehr p. 18, 15.] R.J.E. Collection. PLATE 106

945. Uniface. *Head to left.* (Anton Scharff, 1873.) 104 mm. Bronze galleo. [von Loehr p. 18, 15a.] R.J.E. Collection. PLATE 106

NOTE: The American Numismatic Society has a cast bronze copy of this medal, the names GOTTFRIED SEMPER and SCHARFF being engraved on the face.

946. Obverse. *Bust to left. Legend* GOTTFRIED SEMPER *Before and after the name, a dolphin.* \* HAMBURG 29. NOVBR. 1803. + ROM 15. MAI 1879. Signed E. SEMPER. Reverse. *Inscription in a circle of pearls.* \* | SEMPERHAUS | HAMBURG | 1907-1908 | \* Legend DEM ERWECKER DER FORMEN DER IT. RENAISSANCE \* GEWIDM. V. FRANZ BACH \* 60 mm. Bronze. R.J.E. Collection. PLATE 106

## GEORGES SENECHAL

947. Obverse. *Bust to right.* GEORGES · SENECHAL · ARCHITECTE *At left a device of a compass and flowers. Reverse. Senchal with a roll of plans, a rule in his right hand. Before him laborers engaged in various occupations, behind him a building in course of construction. Signed CL-MASCAUX 160 mm. Bronze cast. [Arethuse Oct. 1925, p. 123.] Description of reverse taken from this source, where the medallion is illustrated on Plate 24. R.J.E. Collection. PLATE 99*

## HERMANN SENF

Born 1878 at Naunhof near Leipzig. He pursued his education in engineering and architecture at the Polytechnicum in Munich and later at that of Dresden. At Frankfurt, Senf erected the offices of the building union of Hesse-Nassau, and has devoted much time to restoration and reconstruction work in that part of the city called Frankfurt-Altstadt, south of the river and now occupied mainly by artisans' houses and by small shops. A member of the league of German Architects, Senf is also active in the Society of Architects and Engineers.

948. Uniface. *Head to right.* HERMANN SENF *Signed on truncation DAUTERT FEC 22 150 x 119 mm. Bronze cast. R.J.E. Collection. PLATE 99*

## NORMAN SHAW

Born 1831 in Edinburgh; died 1912 in London. At the age of sixteen he went to London, where he became a pupil-apprentice to William Burn, in whose office he formed with W. E. Nesfield a friendship which influenced profoundly the careers of both young architects. In 1854 Shaw gained the gold medal and travelling scholarship of the Royal Academy, the committee of which later requested the publication of his drawings, "Architectural Studies from the Continent." Among characteristic examples of Shaw's ability may be mentioned the New Zealand chambers, the Alliance building, Baring's bank, St. Michael's church, and his finest and most complete work, the famous new Scotland Yard on the Thames embankment. Shaw designed numerous churches, including two at Bournemouth; and many country residences, notably Preen manor house, Adcote in Shropshire, and Cragside in Northumberland. In 1899 a competition was instituted which was open to all the architects of the world, inviting them to submit drawings for the grounds and buildings of the University of California. Shaw served as the representative of England on the international jury of award.

949. *Full description of medal will be found under No. 68. (Benard). R.J.E. Collection. PLATE 8*

## HOWARD SILL

Born in the latter half of the nineteenth century. The name of Howard Sill is almost as well known for his avocation as for his vocation; the former being book-plates, the latter architecture. That section of the country in which practically all of his professional work is located is the eastern shore of Maryland. Here is the meeting-place of the influence of the southern states with that of New England, resulting in the erection of many large homes characterized by much comfort and little ostentation. It will be remembered that the south produced a social class which conserved many of the standards of the English aristocracy, architecture being fostered in common with other arts and refinements. Sill has been influential in his effort to perpetuate colonial details, until recently too generally neglected in modern construction. He has designed residences in Baltimore, Annapolis, and Roland Park, and at Scaleby in Virginia. Sill founded the first Ex-Libris Society in the United States, and held office as vice-president of the Washington chapter of the Bookplate Society.

950. Uniface. *Head to right.* HOWARD SILL *Below MCMIX Signed on truncation SCHULER 200 mm. Bronze cast. R.J.E. Collection. PLATE 110*

## PETRUS MATTHEUS THEODORUS SNICKERS

Born 1847 in Rotterdam. In 1887 the community of Heeswyck, in Holland, in appreciation of his work in reconstructing the public school, presented him with the medal described below. Snickers also restored the castle at Heeswyck.

951. Obverse. *The coat of arms of Heeswijk surrounded by a triple border of beads.* GEMEENTE HEESWYK. Reverse. HULDE | AAN DEN HEER | P. M. T. SNICKERS | ARCHITECT | WEGENS VERBOUWING DER | OPENBARE SCHOOL | 1887. (Reverse engraved.) 39 mm. Bronze. [Tijdschrift 1898, p. 135; Zwierzina 1864-1898, 777.] *Description taken from the former source, where the obverse is illustrated on Plate 1.*

NOTE: "Tijdschrift" states that five copies of this medal were issued.

## SIR JOHN SOANE

Born 1753 at Reading; died 1837 in London. The son of a mason named Swan, he changed his name to Soan, then to Soane. In 1772 he won the silver medal at the Royal Academy, and four years later the gold medal for designing a triumphal arch—a remarkable composition which gained for him the travelling scholarship under George III. In London Soane erected many well-known buildings, notably the new Chelsea hospital, the Dulwich Gallery, Westminster law courts, the library of the House of Commons, also the entrance-gate and lodge of Hyde Park. He drew the plans for the Bank of England, supervising the erection of its western front, shown on the medals described below, and designed St. James's Palace, Blackfriars bridge, and Norwich castle. In 1809 Soane was appointed professor at the Royal Academy, being knighted in 1831. He wrote many books on architectural subjects.

952. Obverse. *Head to right.* JOHN SOANE. Signed W. WYON. A. R. A. | MINT. Reverse. *Portal of the Bank of England.* A TRIBUTE OF RESPECT FROM THE BRITISH ARCHITECTS *In exergue* MDCCCXXXIV 57 mm. Bronze. R.J.E. Collection. PLATE 112
953. Obverse. *Same as No. 952, but collar added with inscription* THE ROYAL INSTITUTE OF BRITISH ARCHITECTS *Below* TO R. PHENÉ SPIERS, ASSOCIATE. (engraved). Reverse. *Same as No. 952, but collar added with inscription* FOR A SET OF DRAWINGS AND DESCRIPTION OF AN INSTITUTE FOR THE STUDY, PRACTICE AND PERFORMANCE OF MUSIC *Below* MDCCCLXV. (engraved). 72 mm. Silver. R.J.E. Collection. PLATE 112

NOTE: See the plaquette of R. Phené Spiers, No. 963.

## HANS OTTO HERMAN SÖRGEL

Born 1885 at Regensburg. In this city, almost as famous as Nuremberg for its mediæval houses and fortresses, he received his early education and that enthusiasm for architecture which came to fruition through his course of study at the Technische Hochschule in Munich. Sörgel's first work of importance consisted in making plans for school buildings at Bamberg, but more recently he has been active in Munich, where he has designed numerous private residences. A member of the League of German Architects, he has also been influential in encouraging the study of æsthetics in the schools. He is well known as an author on subjects connected with architecture and education, his publications including: "Theorie der Baukunst" and "Einheitliche Organisation der Bauschulen."

954. Obverse. *Head to left.* HERMAN SÖRGEL BAUMEISTER Signed R. P. (Rudolf Pauschinger). Reverse. EXISTENTIA NON EST ESSENTIA *In centre in a triangle, a flame.* MENS ANIMA SENSUS Edge. GUSS V. C. POELLATH SCHROBENHAUSEN 87 mm. Bronze cast. R.J.E. Collection. PLATE 89

NOTE: The sculptor advises that only three other copies of this medal exist.

## CONSTANT SONNEVILLE

Born 1849 at Bailleul in northern France. He studied first at the academy of his native town, going later to Lille and thence to Brussels. Almost all of his life has been spent in Belgium, the past thirty-five years at Tournai; with this city he has been closely identified, having had an important share in its architectural and civic development. At Tournai, Sonnevile restored numerous monumental buildings, including the cathedral, the churches of St. Nicolas and St. Jean, and the former Grange des Dîmes, at one time attached to the abbey. This edifice is portrayed on the medal described below. Sonnevile has executed a series of restorations of notable cathedrals throughout Belgium, and has erected eighteen new churches. His work has been general in scope, including ecclesiastical architecture, châteaux, schools, and private residences. He has received medals and awards from several expositions, as well as civic honors from France and Belgium.

955. Obverse. *Façade of the grange of the Abbaye St. Martin. Legend* LA VILLE DE TOURNAI À M. M. BOURGOIS FRES Signed J. BAETES FEC Reverse. *Arms of the city of Tournai.* RESTAURATION | DE | L'ANCIENNE GRANGE | DES DÎMES | — | 1633-1900 | — | ARCHITECTE M. C. SONNEVILLE 60 mm. Bronze. R.J.E. Collection. PLATE 93

## ERNST GEORG SONNIN

Born 1713 at Quitzow in Prignitz; died 1794 in Hamburg. He studied successively mathematics, ancient languages, philosophy, and theology at Altona, Halle, and Jena. Being offered a position as instructor in languages and mathematics at Hamburg, Sonnin established himself there, but spent all his spare moments in experimenting with machines and



instruments, especially optical. Encouraged by a wealthy patron, he took up the study of engineering and architecture; his first building being a brewery at Altona. In 1750, when the famous Michaeliskirche at Hamburg was destroyed by lightning, the reconstruction was entrusted to two architects, Prey and Sonnin, the latter taking entire charge after the death of the former. In Hamburg, too, Sonnin skilfully raised to a perpendicular position three church towers which had begun to settle in a dangerous manner. He also erected a rotunda at Rellingen, churches at Niendorf, Wilster, Herzhorn, and Kappeln, as well as numerous private residences at Hamburg and Kiel.

956. Obverse. *Bust to left in garb of the period.* \*DER HERR GIEBT GNADE UND EHRE. PS. 84, 12. \* Below E. G. SONNIN. | GEB. 1709. GEST. 1794. Signed on truncation LORENZ F. Reverse. *A sunburst above the church of St. Michael in Hamburg. Legend* GOTT DER HERR IST SONNE UND SCHILD. | K. ST MICHAELIS ZU HAMBURG. *On the bar forming the exergue* ERBAUET v. E. G. SONNIN. *In exergue* GEWEIHET 19. OCT. 1762. | — 19. OCT. 1862. 42 mm. Silver. [Gaedecheus 2111.] R.J.E. Collection. PLATE 98

NOTE: The reference to Psalms 84, Verse 12, follows the German system of numbering. In the English translations of the Bible it is Verse 11.

### JACQUES GERMAIN SOUFFLOT

Born 1709 at Irancy near Auxerre; died 1780 in Paris. His father, an eminent lawyer, hoped to see the same profession followed by the son, whose early education was directed to this end. But the desire to become an architect was so strong in young Soufflot that it eventually overcame all obstacles, even though in order to go to Italy to study, the boy ran away from home, took an assumed name, and for some time earned his living as a stonemason. Remaining for seven years in Rome, he won for himself a reputation which found echo in France. In 1738 the municipality of Lyons extended a call to Soufflot, who quickly became influential in the architectural development of that city. There he made additions to the church of the Chartreux, drew the plans for the city hospital and for the exchange, and reconstructed the archbishop's palace. His most famous work is the church of Ste. Geneviève in Paris, for which he was commissioned by Louis XV to draw the original plans. This building, now more generally known as the Pantheon, is depicted on the medal described below. Soufflot also executed several important additions to the cathedral of Notre Dame, including the sacristy and the restoration of the main entrance. In Paris as in Lyons, Soufflot won high reputation as lecturer, hydraulic engineer, and author.

957. Obverse. *Façade of the Pantheon.* EGLISE STE GENEVIÈVE (PANTHÉON) À PARIS *In exergue* COMMENCÉE EN 1758 | J. G. SOUFFLOT ARCHIT. Signed J. WIENER F. Reverse. *Interior view of the building.* Signed J. WIENER F. BRUXELLES | 1858 59 mm. Bronze. [Rev. Belge 1883, p. 32, 21.] R.J.E. Collection. PLATE 110

NOTE: One of a series of medals representing monumental buildings of Europe and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

### LOUIS SPAAK

There appears to be no authentic record giving particulars as to the birth and death of this Belgian architect. It is established, however, that he was active in his profession at Brussels about the middle of the nineteenth century; also that in 1842 he won the first prize in competition by his drawings for a new municipal custom house, the funds having been collected by general taxation. The award to Spaak was accompanied by the commission to execute the building. Later he built the parish house at Anderlecht. Both buildings are shown on medals described below. It appears probable that this was the same architect Spaak who in 1811 made measured drawings of the façade, interior, and side elevations of the church of the Jesuits at Brussels, just before its demolition. This view is endorsed by Kramm, who, however, admits the possibility that there may have been two architects, father and son.

958. Obverse. *The government warehouse in Brussels, Mercury above, plot plan showing the building below.* LE COMMERCE CIVILISE ET ENRICHT LES NATIONS *In exergue* M. LE CHEVALIER WYNS DE ROUCOUR, | BOURGMESTRE. | M. M. VERHULST, DOUCET, EVERARD, | ORTS, ÉCHEVINS, | WAEFELAER, | SECRÉTAIRE. *At left of plan* SPAAK | ARCHITECTE *At right signed* HART | GRAVEUR Reverse. *A cartouche, with the coat of arms of the city of Brussels, a crown above. Legend* LE 6 MAI 1844 S. M. LÉOPOLD I. ROI DES BELGES POSE LA PREMIÈRE PIERRE DE L'ENTREPÔT \* 67 mm. Bronze. [Touneur 666.] R.J.E. Collection. PLATE 95

959. Obverse. *Façade of the government warehouse in Brussels.* ENTREPÔT DE BRUXELLES *In exergue* M. LE CHEVALIER WYNS DE ROUCOUR, | BOURGMESTRE. | M. M. VERHULST, DOUCET, EVERARD, | ORTS, ÉCHEVINS, | WAEFELAER, | SECRÉTAIRE. | \* | SPAAK ARCHITECTE. Signed HART GRAVEUR. Reverse. Legend 6 MAI 1844 \* BRUXELLES \* *In a circlet of beads* S. M. | LÉOPOLD I. | ROI DES BELGES | POSE | LA | PREMIÈRE | PIERRE | DE | L'ENTREPÔT 27 mm. Bronze. [Touneur 660.] R.J.E. Collection. PLATE 95



960. Obverse. *Façade of the community building in Anderlecht. Above* MAISON COMMUNALE | D'ANDERLECHT *In exergue* G. HOORICKX, BOURGMESTRE | J. B. MERCHÉ, D. GHEUDE | ÉCHEVINS | J. B. H. BOL-LINGX, | SECRÉTAIRE. | — | SPAAK ARCHITECTE. Reverse. *Legend* 8 JUILLET 1844 \* ANDER-LECHT \* *In an ornamental circle* M. LE | BARON DE VIRON | GOUVERNEUR | DE LA PROVINCE | POSE | LA PREMIÈRE | PIERRE | DE LA MAISON | COMMUNALE 27 mm. Bronze. [Tourneur 648.] R.J.E. Collection. PLATE 95

#### FREDRIK SPARRE

Born 1723 at Karlskrona; died 1747 in Stockholm. He studied architecture, mathematics, and engineering at the university of Upsala. On the occasion of a visit paid by the crown prince to that city, Sparre designed an arch which so aroused the interest of Baron Hårleman that he invited the young architect to become his pupil. Count Sparre established himself in Stockholm, where he was active for a short period, being called to Upsala to supervise the restoration of the castle after the great fire. In 1742 he was appointed superintendent of Swedish national fortifications. He died at an early age and bequeathed his fortune to the Royal Academy of Sciences, of which he had been a member.

961. Obverse. *Sparre's coat of arms. SUPERSTES IN SCIENTIAS AMOR FRIDERICI SPARRE COMITIS* \* (Daniel Fehrman). Rim milled. Reverse. *Same as reverse of No. 515.* 35 mm. Silver. [Hildebrand p. 132; Numis. Medd. XVII, I, obverse, p. 178, 1; reverse, p. 179, 1.] R.J.E. Collection. PLATE 58

NOTE: This medal was struck in 1762 by the Academy of Sciences. It was used for purposes of award in connection with a money prize provided by Sparre—the first important gift made to the academy by a private individual.

962. Obverse. *Same as No. 961.* Reverse. *Same as No. 516.* 35 mm. Silver. [Numis. Medd. XVII, I, obverse, p. 179, 1a; reverse, p. 180, 1a.] R.J.E. Collection. PLATE 58

#### RICHARD PHENÉ SPIERS

Born 1838 at Oxford. He was educated at King's College in London and at the École des Beaux-Arts in Paris, taking advanced work under Questel. Returning to his native country, Spiers established himself in London, where he erected a number of schools as well as ateliers for artists; these were followed by the construction of private residences and villas at Droitwich, Barnsley, and elsewhere in England. Spiers, who always looked upon France as a second native land, was honored by an appointment to the professorship of architecture at the académie royale. He became equally eminent in archaeology and in architecture, having compiled numerous works on both subjects, some in the English language, some in French. Among these may be mentioned: "East and West," "Le Dessin architectural," and "Ordres d'Architecture." He was a member of many antiquarian societies and architectural organizations in both countries. An award medal granted to him by the Royal Institute of British Architects is illustrated in this work under the name of Soane.

963. Obverse. *Bust to left.* R · PHENE SPIERS | ARCHITECT | MDCCCV Below A · RECORD · OF · THE · ES-TEEM · OF · HIS | PVPILS · COLLEAGVUES · AND · FRIENDS Signed ED · LANTERI · SC Reverse. *Ionic capital, compass, and books, a temple in the background.* THE · GREATEST · TRVST · BETWEEN · MAN · AND · MAN · | IS · THE · TRVST · OF · GIVING · COVNSEL 79 x 59 mm. Bronze. [Forrer III, p. 302.] Royal Inst. British Architects. PLATE 110

NOTE: Attention is directed to the Soane medal, No. 953, which was awarded to Spiers by the Royal Institute of British Architects.

#### WILLEM SPRINGER

It has not been possible to establish the dates of birth and death of this Dutch architect, all of whose works, with one exception, appear to be located in the city of Amsterdam. Certain it is that in 1858 he held the position of assistant to de Greef, with whom he collaborated fifteen years later in the reconstruction of the Stads-Schouwburg. In the meantime Springer had been appointed architect to the government in the department of public buildings, in which capacity he supervised the construction of much important work, notably the Zeevaartschool, an institute for training navigators. He also designed and built, in London, the internationally renowned Frascati restaurant.

964. *Full description of medal will be found under No. 479 (de Greef).* R.J.E. Collection. PLATE 51

## FRIEDRICH STAMMANN

Born 1807 at Hamburg, where he died in 1880. One of three brothers all of whom became architects, Friedrich worked at carpentry and building under his stepfather, J. J. Meyer. After this apprenticeship he went to Munich, remaining for three years as a student at the academy and under Gaertner. Stammann first established himself at Prague, where his home became a centre for artists and architects; but after several years left that city to go to Rome in response to a call addressed to himself and his brother Eduard for work in the Ponte-Molle company under Nerli. After an absence of fourteen years he returned to his native city and was a resident there at the time of the great fire, both he and his older brother, Franz Georg, being active in the reconstruction work which followed that disaster. Independently he erected buildings for Counts Thun and Wallis, and a castle and monument in Kreis Leitmeritz. A leading member of the Künstler Verein of Hamburg, he was also influential in founding the art gallery in that city.

965. Uniface. *Head to right.* FRIEDRICH STAMMANN. Signed DAVID 1833 (*David d'Angers*) (all lettering incised). On the back of the medallion ECK ET DURAND 142 mm. Bronze cast. [Jouin II, 473; Lichtwark Plate 14.] R.F.E. Collection.

PLATE 101

NOTE: Jouin gives the date as 1830, but his supplement published in 1887 gives the date as 1833, which conforms with that on the medallion.

## IMRE STEINDL

Born 1839 in Budapest, where he died in 1902. After study at the Technische Hochschule of his native city and at the Kunstakademie of Vienna, he established himself in Budapest. There he erected his greatest architectural work, the Hungarian Parliament building; there also he designed a large theatre, a bank, a veterinary college, and additions to the Technische Hochschule, in which institution he was for many years professor of architecture. Outside of Budapest Steindl built a Franciscan church at Szeged and churches at Kassa, Bártfa, Máriafalva, and Jak. He did much for the welfare of his city through service on numerous boards, commissions, and councils, notably in matters connected with building and education. He was decorated with the order of Franz Josef.

966. Uniface. *Bust to left. At right* STEINDL. I. 72 x 72 mm. Bronze cast. R.F.E. Collection.

PLATE 111

967. Obverse. *Head to right.* STEINDL · IMRE · MŰEGY · TANÁR · Signed in monogram F O B (*F. Ö. Beck*). Reverse. *Façade of the Hungarian Parliament building.* Above AZ ORSZÁGHÁZA Below ÉPÍTŐJÉNEK Signed 1923 BECK Ö FVŐLP 73 mm. Bronze cast. R.F.E. Collection.

PLATE 111

## GIORGIO STIGLIO

968. Obverse. *Coat of arms between branches of laurel.* Above CITTÁ DI DOMODOSSOLA Below DECRETO V XERE MDCCCLXXXII Reverse. AL BENEMERITO CITTADINO | INGEGNERE | GIORGIO STIGLIO | CHE | CON SQUISITEZZA DI GENIO | PORTAVA | A COMPIMENTO | IL TEATRO MUNICIPALE GALLETTI 36 mm. Bronze. R.F.E. Collection.

PLATE 90

## F. A. W. STRAUCH

Born in the first half of the nineteenth century. There appears to be no record as to the place or date of birth, though it is known that he lived and worked in Berlin, at least during part of his professional activity. In 1856 he entered plans in competition for the erection of a new town hall in Hamburg, to replace the one which had been destroyed in the great fire of 1842.

969. Uniface. *Head to left.* F. A. W. STRAUCH BAUMEISTER Signed W. KULLRICH F. 55 mm. Kaiser-Friedrich-Museum, Berlin.

PLATE 108

## ANDREAS STREIT

Born 1840 near Reichenberg in Bohemia; died 1916 at Reichenau. He studied in Prague, then in Munich, completing his professional education in Vienna, where he finally established himself. In that city he reconstructed the Polyclinic, built a quaintly artistic house, "Zum Fenstergucke," and erected a large building for the Equitable Life Assurance Society; also many imposing residences, including one for Eugen Miller von Aichholz. Streit was professor at the Technische

Hochschule and a founder of the "Wiener Bauhütte," being on the editorial staff of several periodicals. Elected a delegate to the quadricentennial of Michelangelo at Florence, he was also a member of the exposition commissions for Philadelphia in 1876 and Paris in 1878.

970. Uniface. *Bust to right.* ANDREAS STREIT *At right a compass, a triangle, a shield, and an oak branch. Rim beaded.* Signed A SCHARFF 1886 Edge. A · R · | · VORB. 139 mm. Bronze cast. [von Loehr p. 22, 135.] *American Numismatic Society.* PLATE 112

#### GUSTAF STRENGELL

Born 1878 at Kotka on the southern coast of Finland. His studies pursued at the polytechnicum in Helsingfors were followed by more advanced and specialized courses in London and by extensive travel through many countries of Europe; later Strengell visited the United States. Since 1911 he has held the position of director and secretary of the national museum of industrial arts. From 1914 to 1918 he was also director of the Finnish art gallery, and in his capacity as art critic has published a number of books, among which may be mentioned a study of Finnish art as exemplified by three painters, a guide to the museum, and the two volumes, "Staden som Konstverk" and "Hemmet som Konstverk." The former of these, dealing with the city as a work of art, shows the author to be well versed in the principles of building and implies activity on his part in the capacity of architect. This inference is further strengthened by the fact that Strengell was appointed in 1918 to serve on the architectural commission of the Finnish government.

971. Obverse. *Bust to right.* GUSTAF STRENGELL *Signed in monogram G Q (Gerda Qvist).* Reverse. *A dragon.* MCMXXII 92 mm. Bronze cast. R.J.E. Collection. PLATE 101

#### GABRIELE TADDINI

Born 1480 at Martinengo near Bergamo; died in 1543. Although his early education had been directed toward the medical profession, Taddini became so deeply interested in building and engineering that he changed his career and devoted himself to military architecture. Entering the service of the republic of Venice, he aided the patriots of that city in fortifying their island possessions against the Turks. He was attached to the suite of Charles V, King of Spain and of the Netherlands. Taddini was appointed general superintendent of fortifications for the island of Candia.

972. Obverse. *Bust to left.* GABRIEL · TADDIN · BERG · EQ · HIER · CÆS · TORMEN · PRÆF. · GEN · Reverse. *Four cannon.* VBI · RATIO · IBI · FORTVNA · PFVGA *In exergue* M C C C C C XXXVIII 38 mm. [Armand II, p. 176, 15; III, p. 234d; Rolas 2464.] *British Museum.* PLATE 107

#### NICCOLO TARTAGLIA

Born at Brescia about 1500; died at Venice 1557. He was a geometrician, engineer, and architect. Tartaglia solved the equation of the third degree, applied mathematics to military science, evolved a new system of fortifications, and in one of his books propounded methods for floating submerged ships. His original writings were published in four volumes under the title "Opere," and his translation of "de Architectura," by Vitruvius, remains a standard work on the subject.

973. Obverse. *Busts jugate of Buonvicino and Gallo, facing busts jugate of Bonfadio and Tartaglia.* A. BUONVICINO. AGOSTINO. GALLO. IAC. BONFADIO. N. TARTAGLIA \* *Signed* NEL 1822 — PUTINATI F Reverse. ATENEODI BRESCIA *A closed wreath with the letter A at the top, the rest of the space being left blank for inscription.* 55 mm. Bronze. [Morbio 4200; Ratto Cat. March 1917, 2448.] R.J.E. Collection. PLATE 108
974. Obverse. *Same as No. 973.* Reverse. ESPOSIZIONE GENERALE BRESCIANA DEL MDCCCLVII *In a wreath of laurel and oak* IL MUNICIPIO, L'ATENEODI, LA CAMERA DI COMMERCIO 55 mm. [Risorg. Ital. p. 150, 953.] *Description taken from this source.*

#### ANDREA TECTORI

There appears to be no authentic record as to the date or place of his birth or death, and few particulars of his career are known. It is probable, however, that Milan was the centre of his activity. Armand alludes to Tectori as a Milanese architect, and this reference is corroborated by the medal described below. The known sculptural works of the Ferrarese



artist Alfonso Cittadella, also called Alfonso Lombardi, are dated between 1519 and 1529, and it is recorded that he died in the year 1537, all of which would tend to indicate generally the period of Tectori's life, since the medal in his honor was executed by Lombardi and implies a probable contemporary activity.

975. Obverse. *Bust to right.* ANDREAS. DE. TECTORIBVS. ARCH. MED. Reverse. *A fortified bridge with towers at both ends.* CAXA. DE. CONCESA. Signed ALFONSVS. LOMB. F. (Alfonso Lombardi). 64 mm. [Armand I, 129.] Description taken from this source. Former Collection of B. Fillon.

NOTE: Mr. G. F. Hill under date of November 11, 1919, wrote that he had made an exhaustive search for this medal, but had been unable to find a specimen.

## NIKODEMUS TESSIN

Born 1654 at Nyköping; died 1723 in Stockholm. He studied at the university of Upsala, going thence to Rome, London, and Paris to continue his education in architecture and landscape gardening. In Stockholm he executed the Riksbank, the reconstruction of the city hall, and, his most important work, the northern façade of the King's palace, which is represented on the first of the medals described below. This building, which was an annex to the existing royal residence, was commenced in 1692 and finished under the supervision of Tessin in record time. A few years later, in 1697, both buildings were destroyed by fire; the restoration, begun by Tessin, was interrupted through lack of funds and not completed until long after his death. Tessin erected several churches, notably that of the Admiralty at Karlskrona and one at Kemgsoers; also the tower of the Vesteras church. Raised to the baronetcy in 1699, he held numerous high positions, including those of court architect, marshal, chief of police, legal councillor to the government, and president of the university of Lund.

976. Obverse. *Bust of Charles XI of Sweden to right.* CAROLVS. XI. | D. G. REX. SVECIAE. Signed in monogram A K (Aroid Karlsten). Reverse. *North façade of the Royal Palace.* Above DOMINI. VIRTUTE. PERENNAT. In exergue M DC XCII. | TESSIN INV. 69 mm. Silver. [Hildebrand p. 106; Num. Medd. XVII, I, p. 143, 1.] Description taken from the latter source, where the medal is illustrated on Plate 29.

NOTE: This medal was struck in 1692 by order of King Charles XI.

977. Obverse. *Bust to right with peruke.* No inscription. Reverse. \* | ILLVSTR · VIRVM | NICOD · TESSIN | STOK · HOLMIENSEM | HEDWIGIS EL · SVEC · REG · | CVBICVLARIVM | SECVNDVM CERAM | A R · FALT · ZIO FIGVRATAM | AEREVM AC PERENNEM | ARTE FVSORIA FIERI FECI | NICOLAVS KEDER · | — | S · D · G · | \* (all lettering incised). 58 mm. Bronze cast. [Hildebrand p. 425, 1; Numis. Medd. XVII, I, p. 144, 2.]

PLATE 113

NOTE: "Numismatiska Meddelanden" rates this medal RR. The lettering on the reverse varies more or less on each specimen. Nils Keder (1659-1755) was an archaeologist and numismatist at the Royal Swedish collection of antiquities.

978. Obverse. *Bust to right with peruke.* NIC. TESSIN Signed c (Jean Cavalier). Reverse. \* | ILLVSTR · VIR | HED · WIGIS EL · SVEC · REG · | CVBICVLARIVS | AD EXEMPLVM EBVRNEVM | A IOH · CAVALLERIO SCVLPTVM | EX AERE FVSVS | CVRA OFFICIOSA | NICOLAI KEDERI | NOBILIS SVECI · | — | S · D · G · | \* 65 mm. Bronze cast. [Hildebrand p. 425, 2; Numis. Medd. XVII, I, p. 144, 3.]

PLATE 113

NOTE: "Numismatiska Meddelanden" rates this medal RR. The lettering on the reverse varies more or less on each specimen.

979. Obverse. *Same as No. 978.* Reverse. *A viaduct with three arches.* ROBORI · PAR · DECOR · (J. C. Hedlinger). 67 mm. Bronze cast. [Hildebrand p. 107, 2; Num. Medd. XVII, I, p. 144, 4.]

PLATE 113

NOTE: "Numismatiska Meddelanden" rates this medal RR. The three arches appear on Count Tessin's coat of arms.

980. Obverse. *Bust to right with peruke and in court attire.* N · TESSIN COM · R · SV · SEN · ET S · MARESCH · Signed I · C · H · 1725 (J. C. Hedlinger). Reverse. *A lily in bloom.* RECTI · ET · CANDIDI · DECORE · Rim milled on obverse and reverse. 32 mm. Silver and bronze. [Oeuvre Hedlinger, Plate 29; Hildebrand p. 107, 3; Num. Medd. XVII, I, p. 144, 5.] R.J.E. Collection.

PLATE 113

NOTE: "Numismatiska Meddelanden" rates this medal R. The lily appears on the first and fourth fields of Count Tessin's coat of arms.

981. Obverse. *Bust to right with peruke.* N · TESSIN · COM · REGNI · SVEC · SEN · ET · S · MARESCH · Signed I · C · HEDLING · 1728 · (J. C. Hedlinger). Reverse. *Minerva seated, at her feet the attributes of architecture, painting, and science.* PROFERT · ET · PROTEGIT · ARTES · 61 mm. Bronze. [Oeuvre Hedlinger, Plate 8; Hildebrand p. 107, 4; Num. Medd. XVII, I, p. 145, 6.] R.J.E. Collection.

PLATE 113

NOTE: This medal was struck by order of Count Karl Gustaf Tessin shortly after his father's death in 1728. It is now used for purposes of award at the academy of liberal arts in Stockholm.



982. Obverse. *Same as No. 981. Reverse. Same as No. 981, but with the words IN MEMORIAM ANNI | MDCCCLXXXV incised in the exergue.* 59 mm. Bronze cast. [Num. Medd. XVII, I, p. 146, 8.] R.J.E. Collection. PLATE 113

NOTE: In 1885 a group of artists, opposed to the methods of the established exhibition of the academy of liberal arts, organized in opposition. They issued the above medal in cast iron, using it for purposes of award at an exhibition of their own.

983. Obverse. *Bust to right with long peruke.* N · TESSIN COM · R · S · SEN · ET S · MARESCH · Signed C. G. F. (Carl Gustaf Fehrman). Reverse. *Apollo standing at a column with lyre and attributes of architecture. Above PIERIDUM LUMEN PRÆSIDIUMQUE · Below ART · LIBER · IN PATRIA | PARENS ET PROMOTOR OB · 1728 Rim milled on obverse and reverse.* 32 mm. Silver. [Hildebrand p. 108, 5; Num. Medd. XVII, I, p. 145, 7.] R.J.E. Collection. PLATE 113

### FRIEDRICH VON THIERSCH

Born 1852 at Marburg; died 1921 at Munich. His early education was supplemented by advanced study at Stuttgart, and included four terms at the Polytechnicum. From Stuttgart he went to Frankfurt, where he entered the well-known atelier of Mylius and Bluntschli, remaining with them for several years, at the end of which time he travelled extensively in England, France, and Greece. Returning from this tour he established himself at Munich, where he was later appointed professor at the Polytechnicum. He collaborated with Lauter on the construction of the Rhine bridge at Mainz, building independently the Neckar bridge at Mannheim. Von Thiersch reconstructed the headquarters of the Kunstverein at Munich, erecting the law courts there as shown on the medal described in this work, and a casino at Wiesbaden. In collaboration with Wallot he prepared plans for the parliamentary buildings in Berlin, the first prize being awarded to them with commission to execute. Von Thiersch erected the garrison church at Ludwigsburg and rebuilt the Rathaus at Lindau, where he also designed a beautiful fountain.

984. Obverse. *Bust to left of LUITPOLD PRINZ-REGENT VON BAYERN Signed A. BÖRSCH Rim milled. Reverse. The law courts in Munich. Legend DAS NEUE JUSTIZGEBÄUDE IN MÜNCHEN Below on a cartouche ERBAUT A.D. | 1890-97 | V. FR. THIERSCH.* 41 mm. Silver. R.J.E. Collection. PLATE 111

### ALBERT FÉLIX THÉOPHILE THOMAS

Born 1847 at Marseilles; died in 1907. Following his course of study in Paris at the École des Beaux-Arts, where he was a pupil of Paccard and Vaudoyer, he received the grand prix in 1870. Thomas designed villas, châteaux, and public buildings, and was awarded numerous prizes, one of these being given for drawings made in collaboration with his uncle, David de Penanrun. In Paris he erected the Grand Palais on the Champs Elysées and several revenue buildings, being appointed government architect and consulting expert to the prefecture of the Seine. He was decorated officer of academy and of the Legion of Honor, and received, in 1900, the grand prix of the Exposition Universelle.

985. Uniface. *Bust to right.* ALBERT · THOMAS · ARCHITECTE · ROME · MDCCCLXXIV Signed DANIEL DVPVIS and in monogram D D 110 mm. Bronze cast. [Gaz. Num. 1898, p. 26, 76; Marx Méd. Franç. depuis 1789, p. 44.] R.J.E. Collection. PLATE 102

NOTE: This medallion was exhibited at the Paris Exposition, 1877.

### KONSTANTIN ANDRAIVICH THON

Born 1794 in St. Petersburg; died there 1881. His course of study at the academy of his native city was supplemented by travel in Germany, Austria, and Italy. Upon his return to St. Petersburg, Thon built the church of St. Katherine and a hall for the academy. At the command of Czar Nicholas I he drew plans for the cathedral at Moscow, and in St. Petersburg erected the new palace of the Kremlin. He built a theatre and the custom-house in Moscow, also railway stations in both capitals. The medal described below was struck in 1865 to commemorate the fiftieth anniversary of his graduation from the St. Petersburg Academy and his appointment to be its head. In 1882, the year after his death, a public subscription was instituted in Russia for a fund in Thon's honor, the interest to be expended on gold and silver medals for the best architectural designs in the Russian style. Thon was a corresponding member of the Royal Society of British Architects.

986. Obverse. *Head to right in wreath. Signed ALEXEJEFF Reverse. Inscription referring to fifty years of active service, 1865.* 51 mm. Bronze. [Hess Cat. 1912, 9802; Numis. Coll. U. S. Mint 1914, p. 613, 42.] Description taken from these sources.

## FRANZ THYRIOT

Born 1869 at Hanau, he studied engineering and architecture at the Technische Hochschule in Berlin, and was active for some time at Lichtersfelde. He has specialized in designing public buildings, notably schools, having erected a number of these in various cities throughout Germany. Among them may be mentioned the Augustinerschule at Friedberg in Hessen, the gymnasium at Zehlendorf, as well as schools at Frankfurt a/Main and Arnstadt i/Thur. In 1913 Thyriot entered drawings in competition for the proposed German Embassy in Washington, receiving the second prize. He is a member of the league of German Architects and is known for his writings on building and engineering; some of his articles have been published under the title of "Baugedanken."

987. Uniface. *Bust to right.* AET. SVAE | LIII | FRANZ | THYRIOT *Signed on truncation* DAUTERT · FEC 22 104 mm.  
Bronze cast. R.J.E. Collection. PLATE 119

## SIR WILLIAM TITE

Born 1798 in London; died 1873 at Torquay. He was educated in London as a pupil of David Laing, whom he assisted in rebuilding the church of St. Dunstan-in-the-East and in compiling its history. The most noted architectural achievement associated with the name of Tite, and mentioned on the medals described below, is the reconstruction of the Royal Exchange, London, completed in 1844. He built the Scotch church in Regent Street, warehouses for Tapling and Co., and the Golden Cross hotel on the Strand. Tite further constructed a number of important railway-stations, including those of Southampton, Carlisle, and Windsor, two termini in Edinburgh, the stations along the Havre-Paris line in France, and in London the Vauxhall and Waterloo stations of the Southwestern Railway. He was president of the Cambridge Society, of the Architectural Society, and of the Royal Institute of British Architects. In 1869 he was made a baronet.

988. Obverse. *The Royal Exchange.* ROYAL EXCHANGE Below LONDON Reverse. WILLIAM TITE | ARCHITECT | 1844 31 mm. Bronze. R.J.E. Collection. PLATE 114

989. Obverse. *Bust of Thomas Gresham to left in court attire with cap.* EMPORIVM REGIVM A. THOMA GRESHAM EQ. AVR. CIVE LONDINENSI CONDITVM A. S. MDLXXI. *Signed on truncation* W. WYON R. A. Reverse. *Façade of the Royal Exchange, before which a statue of Queen Victoria.* Legend REST. ET. APERT. AVSP. VICTORIA REG On the base of the statue A: S. MDCCCXLIV | XXVIII OCT. In exergue W. TITE F. R. S. ARCHT *Signed* W. WYON R. A. FECIT 72 mm. Silver. R.J.E. Collection. PLATE 114

NOTE: Thomas Gresham (1519-1579) was the founder of the Royal Exchange and of Gresham College. He acted as financial representative of England in several countries and negotiated important foreign loans.

990. Obverse. *Presenting the city address to the Queen. Coats of arms above. In exergue* PRESENTATION | OF THE | CITY ADDRESS Reverse. *View of the Royal Exchange. Above, coat of arms, and on a band* ROYAL EXCHANGE LONDON. Below OPENED BY H. M. G. MAJESTY VICTORIA OCT: 28: 1844. In exergue FOUNDED BY SIR THOMAS GRESHAM, A. D. 1566. | PROCLAIMED ROYAL EXCHANGE 1570. DESTROYED | IN THE GREAT FIRE 1666. RESTORED, 1667. | AGAIN DESTROYED BY FIRE, 1838 | FIRST STONE OF PRESENT EDIFICE LAID BY | H · R · H · PRINCE ALBERT | JANUARY 17. 1842 *Signed* J. DAVIS MEDALLIST BY COMMAND TO H. R. H. PRINCE ALBERT. 51 mm. Bronze. R.J.E. Collection. PLATE 114

991. Obverse. *View of the Royal Exchange.* ROYAL EXCHANGE LONDON In exergue FIRST STONE LAID JAN: 19. 1842 BY | H. R. H. PRINCE ALBERT. | OPENED BY | H. M. G. M. VICTORIA | 1844. At left WM TITE ESQ: ARCH: *Signed* ALLEN & MOORE. BIRM. Reverse. *Statue of Wellington on horseback.* THE WELLINGTON STATUE LONDON ERECTED JUNE 18. 1844. At left SIR F. CHANTRY. SC: In exergue COST £9000 RAISED BY | PUBLIC SUBSCRIPTION. | THE METAL | WORTH £1500 GIVEN BY GOVERNMENT 38 mm. White metal. R.J.E. Collection. PLATE 114

992. Obverse. *View of the Royal Exchange.* NEW ROYAL EXCHANGE LONDON In exergue FIRST STONE LAID JAN. 19. 1842 BY | H · R · H · PRINCE ALBERT. | OPENED BY | H. M. G. M. VICTORIA. | 1844 *Signed* DAVIS BIRM. Reverse. *Equestrian statue of Wellington.* THE WELLINGTON STATUE IN FRONT OF THE ROYAL EXCHANGE LONDON On a pedestal SERINGAPATAM | ASSYE | TALAVERA | BADAJOZ | SALAMANCA | VITTORIA | TOULOUSE | WATERLOO In exergue ERECTED | JUNE 18. 1844 43 mm. White metal. R.J.E. Collection. PLATE 114

NOTE: The above medal and No. 991 state that the first stone was laid January 19. The date given on most other medals is January 17.

993. Obverse. *Equestrian statue of Wellington*. THE WELLINGTON STATUE LONDON | ERECTED JUNE 18. 1844. Reverse. *View of the Royal Exchange*. ROYAL EXCHANGE LONDON In exergue FIRST STONE LAID BY | H. R. H. PRINCE ALBERT | JAN. 17. 1842 | OPENED BY THE | QUEEN OCT. 28. 1844 Signed J. TAYLOR BIRM. 38 mm. Bronze. R.J.E. Collection. PLATE 114
994. Obverse. *Heads of Victoria and Albert jugate to left*. VICTORIA BRITAN; REGINA, ET ALBERT SAX COBURG GOTHA PRINCEPS Signed on truncation HALLIDAY Reverse. *View of the Royal Exchange*. NEW ROYAL EXCHANGE In exergue THE FOUNDATION STONE LAID BY | H. R. H. PRINCE ALBERT | JANUARY 17. 1842 | — | PUBLISHED BY HYAM HYAMS. CORNHILL. 62 mm. Bronze. R.J.E. Collection. PLATE 114
995. Obverse. *Busts of Victoria and Albert, jugate to left*. QUEEN VICTORIA AND PRINCE ALBERT. Signed on truncation A & M (Allen & Moore). Reverse. *The Royal Exchange*. ROYAL EXCHANGE LONDON In exergue FIRST STONE LAID 1842 | BY P: ALBERT | OPENED | BY QUEEN VICTORIA 1844 22 mm. Brass. R.J.E. Collection. PLATE 114
996. Obverse. *The Royal Exchange*. ROYAL EXCHANGE LONDON | 1844 In exergue FOUNDED BY SIR THOMAS GRESHAM A. D. 1566, | VISITED IN STATE BY QUEEN ELIZABETH | AND PROCLAIMED "ROYAL EXCHANGE" 1570. | DESTROYED BY THE GREAT FIRE 1666. | FIRST STONE OF SECOND BUILDING | LAID BY KING CHARLES II. 1667, | WHICH WAS ALSO DESTROYED | BY FIRE JAN. 10. 1838. Signed J. DAVIS. MEDALLIST TO H. R. H. PRINCE ALBERT. Reverse. *Another view of the exchange*. ROYAL EXCHANGE LONDON | NORTH EAST In exergue FIRST STONE OF THE PRESENT EDIFICE, LAID BY | H. R. H. PRINCE ALBERT. | JAN. 17. 1842. OPENED BY | H. M. G. MAJESTY VICTORIA | OCT. 28. 1844. | — W. TITE ESQ<sup>r</sup> ARCHT 60 mm. Bronze. R.J.E. Collection. PLATE 114

#### GIANELLO DELLA TORRE

Born at Cremona, though there appears to be no record as to the date; died at Toledo in 1583. Little is known about his early life or education, and little about the particulars of his engineering and architectural accomplishments, but it is recorded that he was active as engineer and architect in the service of two kings of Spain, Charles V and Philip II, from 1550 until his death in 1583. Gianello della Torre devoted many years to developing ingenious hydraulic devices for raising the waters of the River Tagus up to the city of Toledo. This engineering feat, a most remarkable one for his century, is commemorated on the medal described below. The inscription on this medal would seem to indicate that della Torre was a clockmaker of note.

997. Obverse. IANELLVS · TVRRIVS · CREMON · PHILIPP · II · HISPAN · REG · ARCHITECTVS · Reverse. DEO · ET · OPTIMO · PRINCIPI · A female figure holding a sceptre, many columns and buildings about her. [Graselli *Abecedario*, p. 249; *Archiv. Med. & Plak. II*, 1920-21—article entitled "Not in Armand" p. 50, 330.] Description taken from these sources.
998. Obverse. *Bust to right*. IANELLVS · TVRRIVS · CREM · ON · HOROLOG · ARCHITECT Reverse. A fountain, the central figure of which is a female figure; about are grouped others with urns and bowls getting water and drinking. VIRTVS In exergue NVNQ: DEFICIT (Jacopo da Trezzo). Rim beaded on obverse and reverse. 79 mm. Bronze cast. [Armand I, p. 170, 38; III, p. 115C; Fabriczy, *English Edition* p. 207; Metzler p. 15, 22.] R.J.E. Collection. PLATE 109

NOTE: Armand and Jean de Foville both refer to the design on the reverse as the "Fountain of the Sciences." Fabriczy calls it the "Fountain of Learning whose streams, springing from an urn on the head of a female figure, are caught and eagerly swallowed by those thirsting for knowledge." It has also been suggested that the design symbolizes the raising of the waters of the Tagus, referred to in the biography above.

#### DENIS MARIUS TOUDOIRE

Born 1852 at Toulon. After his preliminary studies he went to Paris, where he took the full course at the École des Beaux-Arts, receiving his diploma in 1883. He was also a pupil of Questel and Pascal. As a young man Toudoire entered numerous designs in competition and won several awards with commission to execute, among these being plans for the town hall at Bône and for the Constantine prefecture. Later he specialized in the construction of railway stations, building one at Bordeaux for the line of the Midi, rebuilding one at Toulouse, and finally erecting in Paris the imposing terminus of the Paris, Lyons and Mediterranean line, shown on the medal described below. Toudoire also designed two structures for the Exposition Universelle of 1900, these being the building for French manufactures and the headquarters of the republic of San Marino.



999. Obverse. *The Paris, Lyon and Mediterranean railway terminus in Paris.* ASSEMBLEE GENERALE DES ACTIONNAIRES *At right* MARIUS TOUDOIRE ARCHTE *Reverse.* *A winged genius unites three figures representing Paris, Lyons and the Mediterranean.* PARIS · LYON · MEDITERRANEE *Below* FERRO CONJUNGIT *Signed* O. ROTY *Edge.* *Device of the French mint and* 1 ARGENT 45 × 59 mm. *Silver.* [Gaz. Num. 1905, p. 223, 189.] R.J.E. Collection.

PLATE 110

### EVARTS TRACY

Born 1868 in New York; died 1922 in Paris. After graduating from Yale University in the class of 1890, he spent two years in New York in the office of McKim, Mead & White, going then to Paris, where he studied for a year at the École des Beaux-Arts and under Raulin. Upon his return to his native city he established the partnership of Tracy & Swartwout. Among the principal buildings erected by that firm are the cathedral, the post-office, and the court-house at Denver, the State capitol at St. Louis, the Metropolitan Bank building and the Victory Memorial at Washington, and the Home Club in New York. Tracy went to France as a camouflage officer in the first army, a work which led him after his return to prepare manuals of technical instruction in camouflage for the United States army. He was also a coast-defense officer in the Canal Zone, and was promoted to the rank of lieutenant-colonel after the war.

1000. Uniface. *Three-quarter length figure, seated, facing left.* Coat of arms. EVARTS TRACY | APRIL TENTH | MCMXII *Signed in monogram* H H | FECIT (Henry Hering). 143 × 163 mm. *Bronze cast.* R.J.E. Collection.

PLATE 115

### FLEURY TRONQUOY

- 1000a. Uniface. *Bust to right.* FLEURY · TRONQUOY · ARCHITECTE · *On truncation* A. MON AMI | D'ENFANCE | — *Signed* GUILBERT. 1924 139 mm. *Bronze cast.* R.J.E. Collection.

PLATE 69

NOTE: This medallion was exhibited at the Paris Salon, 1926.

### ALEXANDER BUEL TROWBRIDGE

Born 1868 at Detroit, Michigan. A graduate of Cornell University in the class of 1890, he studied later in Paris at the École des Beaux-Arts and under Lambert. The firm of Trowbridge & Ackerman, of which he was for fifteen years the senior member, built in Brooklyn the Central Branch of the Y. M. C. A. and at McCall's Ferry, Pennsylvania, the powerhouse on the Susquehanna River; also private residences at Minneapolis, at Grosse Pointe near Detroit, and at various places on Long Island. From 1897 to 1902 Trowbridge was dean of the College of Architecture at Cornell University, and in 1919 was appointed consulting architect to the Federal Reserve Board, a position of great responsibility. He is a member of the American Institute of Architects, of the Society of Beaux-Arts Architects, and is a trustee of Hampton Institute.

1001. Uniface. *Head to right.* ALEXANDER \* BUEL \* TROWBRIDGE *Below* \* PARIS · 1904 \* *Signed on truncation* T. SPICER-SIMSON. 105 mm. *Bronze cast.* Owned by Mr. Trowbridge.

PLATE 112

### KARL MARCUS TUSCHER

Born 1705 at Nuremberg; died 1751 in Copenhagen. He was a pupil of Preissler and became known as architect, painter, and etcher. After travel in Italy, France, Holland, and England he was called to Copenhagen in 1743 by Christian VI, who made him court architect and commissioned him to lay out Platz Amalienburg and the suburb Friedrichstadt. Tuscher was appointed professor at the art school in Copenhagen. He wrote in Italian a book on architecture, and illustrated with numerous etchings a work on Egypt written by his friend, H. von Norden.

1002. Obverse. *Head to right.* MARCVS TVSCHER NORICVS OBIIT MDCCLI. *Signed* ARBIEN *Reverse.* *An owl perched upon attributes of literature, architecture, and painting.* ΣΥΝΑΜΦΟΤΕΡΟΝ. *Below* 'EIS, | MVHMOSUVHV | M Γ' APBIEV | 'EΠOIEI. 36 mm. *Bronze.* [Thomsen 4116.] R.J.E. Collection.

PLATE 112

1003. Obverse. *Head to right.* ΜΑΡΚΟΣ · ΤΥΣΧΕΡ · ΝΩΡΙΚΟΣ · ΖΩΓΡΑΦΟΣ *Signed* Μ: Μ: ΕΙΤ (Marcus Meyers). *Reverse.* *Winged figure with attributes of painting, sculpture, and architecture.* ΣΥΝΑΜΦΟΤΕΡΟΝ *Below* Μ: ΜΕΥΡΕ · ΕΠΟΙΕΙ 64 mm. *Royal Museum, Copenhagen.*

PLATE 112



## SIR JOHN VANBRUGH

Born 1664 in London; died there in 1725. His early education at King's School, Chester, was followed by the study of art and architecture in France. Upon his return to England, Vanbrugh built Castle Howard for the Earl of Carlisle. In London he erected the Haymarket Theatre, since rebuilt, Duncombe Park in Yorkshire, and Blenheim Palace, this latter depicted on the medal. He restored Kimbolton Castle, planned Stowe with its famous gardens, designed buildings for the Clarendon Press at Oxford and for Magdalen College at Cambridge, and erected many churches and residences throughout England. Vanbrugh, who was knighted in 1714, is among the most noted dramatists of Queen Anne's reign.

1004. Obverse. *Bust facing right with peruke and in court attire.* SIR JOHN VANBRUGH Signed BENJ. WYON SC. Reverse. *The façade of Blenheim Palace, Oxfordshire. In exergue* BLENHEIM. Signed BENJ. WYON SC. Edge. ART-UNION OF LONDON 1855 55 mm. Bronze. R.J.E. Collection. PLATE 118

NOTE: One of a series of medals of painters, sculptors, and architects published by the Art-Union of London in the nineteenth century. The flan on which the above medal is struck is over one-quarter of an inch thick. In the R.J.E. Collection there is another specimen with thinner flan and without inscription on edge.

## FRANCESCO VANNI

Born 1563 at Siena; died there in 1609. He studied art and architecture under Salimbeni and Passarotti, becoming active at Siena and in Rome through the patronage of Pope Clement VIII, who commissioned him to execute paintings for the Quirinal and for the altar in St. Peter's. Paintings by him are to be found in most European galleries. The best-known achievement of Cavaliere Vanni in the field of architecture is the oratory of S. Sepolcro near Siena, which was completed a few years before his death.

1005. Obverse. *Bust to right in court attire.* EQVES · FRAN · VANNI · PICT · SENEN · Signed v · f · (Johann Weber). Reverse. *In a closed wreath of laurel* NATVS | MDLXV | OBIIT | MDCIX | Signed 1 · v · 36 mm. Bronze. [Wellenheim II, 14984.] R.J.E. Collection. PLATE 120

## RODOLFO VANTINI

Born 1791 at Brescia; died there in 1856. He pursued his architectural studies in Rome, going later to Milan, where he built the Barriera di Porta Venezia, reconstructed the churches of S. Clemente and S. Francesco, and completed the dome of the cathedral. There also he designed the Porta Orientale, the medal described below showing its façade and being struck to commemorate its completion. Vantini held positions under the government, and his last work was done in his native city of Brescia, where he laid out the campo santo with its chapels, and the lighthouse in 1855. Engravings of these are in the library of the Royal Institute of British Architects.

1006. Obverse. *The Porta Orientale in Milan. Legend* BARRIERA DI PORTA ORIENTALE Below ANNO MDCCCXXVII and coat of arms. Reverse. *In a wreath of laurel* LA | MUNICIPALITÀ | DI | MILANO | A | RODOLFO VANTINI | ARCHITETTO 60 mm. Silver. [Ratto. Cat. Dec. 1916, 6738; Risorg. Ital. p. 47, 286.] Collection of Stefano Carlo Johnson. PLATE 102

NOTE: The "Catalogo Risorgimento Italiano" states that this medal is by Putinati.

## LÉON VAUDOYER

Born 1803 in Paris, where he died in 1872. Son of Antoine Vaudoier, the eminent architect of the Sorbonne and professor at the École des Beaux-Arts, he entered that school at the early age of sixteen, becoming a pupil of his father and of Le Bas. While a student he was five times chosen logiste and won numerous prizes, including a scholarship from his département, and the grand prix de Rome. Called to Marseilles to erect the cathedral, he spent many years in that city, being influential in its architectural progress and development. In general Vaudoier specialized in the restoration of monumental structures, one of his important achievements in this field being the complete reconstruction of the building for arts-et-métiers in Paris, shown on the medal described below. In 1830 he was called to the Beaux-Arts as assistant to his father, then chief of atelier, and later succeeded him in this position. Officer of the Legion of Honor and member of the French Institute, he also served the government for many years as expert on construction.

1007. Obverse. *Laureated head of Louis Philippe to left, between figures representing agriculture and industry. Above, symbolic device AGRICVLTVRE INDVSTRIE. Below LOIS DES 6 AVRIL 1845 | ET 3 JVILLET 1846 | LOUIS PHILIPPE I RÈGNANT* Reverse. *View of the Royal Conservatory in Paris. CONSERVATOIRE ROYAL DES ARTS ET METIERS | ÉTABLI EN 1798 | DANS LES BATIMENTS DE L'ANCIEN | PRIEVRE ST MARTIN DES CHAMPS* On bar forming exergue *FAÇADE PRINCIPALE SVR LA RVE ST MARTIN (incised). Below, on a tablet AGRANDISSEMENT DES BATIMENTS | SOVS L'ADMINISTRATION DE | M. MRS DVMON ET JAYR MTRES DES TRAVX PCS | MR CVNIN GRIDAINE MINISTRE | DE L'AGRICP ET DV COMMES* Below *LEON VAVDOYER ARCHITECTE* Signed at sides of tablet J. KLAGMANN A. BOVY. ANNÉE 1847. 67 mm. Bronze. R.F.E. Collection. PLATE 119

### JOSEPH AUGUSTE ÉMILE VAUDREMER

Born 1829 in Paris; died 1914 at Antibes. He studied at the École des Beaux-Arts, winning the grand prix de Rome. Upon his return from travel in Italy he designed in Paris a Protestant church, an insane asylum, the church of St. Pierre de Montrouge and that of Notre Dame d'Auteuil. Vaudremer built a series of lycées, including those at Montauban, Grenoble, Passy, and the lycée Buffon in Paris, where also he designed the Conservatoire Royal des Arts et Metiers, shown on the medal. As diocesan architect for Agen-et-Beauvais he erected the Bishop's residence. A member of the supreme council on prisons, he served also as director of the Exposition Universelle in 1900. He was a member of the French Institute, and was decorated commander of the Legion of Honor.

1008. Uniface. *Bust to right. E · VAUDREMER MRE DE L'INSTITUT* Signed H. CHAPU 178 mm. Bronze cast. [Marx *Méd. Franç. depuis 1789, p. 43.*] R.F.E. Collection. PLATE 116

1009. Obverse. *Two genii supporting a scroll upon which is the ground plan of St. Pierre de Montrouge. Below, coat of arms with inscription FLUCTUAT NEC MERGITUR at left VILLE DE PARIS at right XIV ARRONDISSEMENT* Above, in a closed wreath, 1863 | 1870 Signed C. DEGEORGE Reverse. *The interior of the church. In exergue ÉGLISE SAINT PIERRE | DE MONTROUGE | VAUDREMER ARCHITECTE* Signed DEGEORGE SCULPSIT [Marx *Méd. Contemp. Plate 1.*] Description taken from this source, where the medal is illustrated.

### FRANCESCO VESPIGNANI

Born about 1842; died 1899 in Rome. The son of Virginio Vespignani, from whom he inherited the title of count. Neither the time nor the locality of the birth of Francesco Vespignani is established with absolute certainty, but the date given is approximately correct, and it is probable that his birthplace was Rome, his father being a famous architect in that city. Concerning Francesco comparatively little is known beyond the facts that he studied engineering and architecture, that he assisted in the work on the Borgia apartments in the Vatican, and that he collaborated with his father in the restoration of St. John Lateran, which he continued after the death of the latter in 1882. The medal described below depicts Francesco Vespignani presenting the drawings of St. John Lateran to Pope Leo XIII.

1010. Obverse. *Bust to left with cap and papal vestments. LEO · XIII · PONT · MAX · AN · IX* Signed F. BIANCHI Reverse. *Vespignani kneeling and presenting plans of the church of St. John Lateran to Pope XIII and the cardinals. In exergue CELLAM · MAXIMAM · BASIL · LATER · | AMPLIARI ORNARIQVE · IVBET | — | AN · MDCCCLXXXVI* 43 mm. Silver. R.F.E. Collection. PLATE 116

1011. Full description of medal will be found under No. 1016 (Virginio Vespignani). R.F.E. Collection. PLATE 116

### VIRGINIO VESPIGNANI

Born 1818 in Rome; died there in 1882. His architectural ability found scope in his native city, where he designed the Porta Pia, Porta Salaria, Porta S. Pancrazio, the monument to the papal guards, and many palaces. He also began the restoration of St. John Lateran, completed after his death by his son. Vespignani collaborated in work on the basilica of St. Paul and erected a large exposition building, described by "The Builder," London, in January, 1870, as "an immense circular saloon . . . in the vast corridor of the cloisters of the bath of Diocletian . . . skylighted all round

with compartments to the centre . . . the whole offering a mile of corridor destined for sculpture." Count Vespignani was appointed municipal architect of Rome and professor at the academy of S. Luca. He received numerous decorations, was honorary member of the Royal Institute of British Architects, and was active in many of the learned societies of his native land.

1012. Obverse. *Bust of Pius IX to left.* PIVS · IX · PONT · MAX · AN · XIX · Signed I · BIANCHI · F · Reverse. *The Porta Pia. Inscription on panel* HIERO · MARTIRIBVS · MAGNIS · ALEXANDRO · PONT · MAX · AGNETI · VIRG · | QVORVM · TROPÆIS · VIA · NONENTANA · NOBILITATVR · | PIVS · IX · PONTI · FEX · MAXIMVS · ANNO · SACRI · PRINCIPATVS · XIX · | PORTAM · PIAM · NOVIS · OPERIBVS · COMMVNITAM · EXORNATAM · DEDICA · | DECESSORI · INVICTO · SOSPIATRICI · SVEA | IOSEPHO · FERRARI · ANTISTITE · VRBANO · PRAEFECTO · AERARI · Above ANNO · MDCCCLXIV · In exergue C · V · VESPIGNANI · ARCH · | Signed I · BIANCHI · F · 44 mm. Silver and bronze. [Mazio 737; Risorg. Ital. p. 209, 1364.] R.F.E. Collection. PLATE 116
1013. Obverse. *Bust of Pius IX to right.* PIVS IX · PONT · MAX · ANNO XIV Signed P. GIROMETTI F. Reverse. *The Porta San Pancrazio in Rome.* PORTAM VRBIS IN JANICVLI VERTICE RESTITVIT ORNAVIT On a panel ANNO · DOMINI · MDCCCLIV · PONTIFICATVS · VIII In exergue ANNO MDCCCLVI Below V. VESPIGNANI. ARCHIT. 43 mm. Gold. [Risorg. Ital. p. 122, 775; Mazio 722; Caruso Cat. 1923, p. 81, 1062.] Description taken from these sources. The medal is illustrated on Plate 39 in the Caruso Catalogue.
- NOTE: The Porta San Pancrazio was destroyed by the French in 1849 and restored by Pius IX in 1856.
1014. Obverse. *Bust of Pius IX to left.* PIVS IX PONT. MAX. AN. XXIV. Signed I. BIANCHI S. Reverse. *View of the monument to the papal guards, in the Campo Verano.* IN. COEM. VRB. AD. AGRVM VERAN. In exergue MILITIBVS. QVI. PRO. PETRI SEDE PVGNANTES OCCVBVERVNT A. MDCCCLXVII. On the exergual line V. VESPIGNANI A. Signed I. BIANCHI S. 43 mm. Bronze. [Mazio 752; Risorg. Ital. p. 197, 1281.] Description taken from the former source.
1015. Obverse. *Bust of Pius IX to left.* PIVS IX PONT. MAX. AN. XXII. Signed I. BIANCHI S. Reverse. *View of the new piazza and avenue of the Quirinal.* ADSCENSV. COMMODIORE. AD. COLLEM. QVIRINALEM. APERTO. EXORNATO. In exergue AN. MDCCCLXVII. On the exergual line VIRG. VESPIGNANI ARCH. Signed I. BIANCHI S. — 44 mm. Bronze. [Mazio 746; Risorg. Ital. p. 197, 1284.] Description taken from these sources.
1016. Obverse. *Bust of Leo XIII facing to right.* LEO · XIII · PONT · MAX · SACRI · PRINC · A · V Signed F · BIANCHI Reverse. *Apse of the basilica of St. John Lateran.* ABSIDEM · TEMPLI · LATER · AEDIFICATIONE · PRODVCTA · RESTITVIT · EXCOLVIT · AVLAM · TRANSVERSAM · EXORNAVIT \* In exergue AN · MDCCCLXXXIV | V · VESPIGNANI · ET · F · FILIO · ARCH · | Signed F · BIANCHI · SCVL · 82 mm. Bronze silvered. [Vaccari Cat. 1925, 1319.] R.F.E. Collection. PLATE 116
1017. *View of the Basilica of San Lorenzo Outside the Walls.* TEMPLVM. S. LAVRENTII. M. RESTITVIT. EXORNAT. COLVMN. EREXIT. A. MDCCCLXV. In exergue C. V. VESPIGNANI ARCH. Signed I. BIANCHI F. 44 mm. [Mazio 740.] Description taken from this source.
1018. Obverse. *Bust of Pope Pius IX.* PIVS. IX. PONT. MAX. AN. XXV. Signed I. BIANCHI. S. Reverse. *View of the Campo Verano cemetery.* COEMETERIVM. VRB. AD. AGR. VERANVM. INSIGNI IN. FRONTEM. EXTRVCTIONE AVCTVM NOBILITATVM. A. CHR. MDCCCLXX Below VESPIGNANI A. Signed I. BIANCHI S. 44 mm. [Mazio 756.] Description taken from this source.

## JEAN MARIE VICTOR VIEL

Born 1796 in Paris; died there in 1863. He studied at the École des Beaux-Arts, being a pupil of Le Bas and Vaudoyer. Most of his life was spent in Paris, where he was active not only as an architect but also in matters relating to municipal and national welfare. Viel served on the health council of Paris and was connected with the prefecture of police as consulting architect, but his reputation rests mainly on the building erected on the Champs Elysées for the industrial exhibit of the Exposition Universelle in 1855, depicted on the medals described below. He was awarded the cross of the Legion of Honor, and that of the Spanish order of Charles III.



1019. Uniface. Head of J. M. V. Viel to left, executed in 1853 by Victor Vilain. 171 mm. Bronze. [Boudeau Fasc. 125, 2328.] Description taken from this source.
1020. Obverse. Heads of Eugénie and Napoleon III jugate to left. EUGÉNIE IMPÉRATRICE. NAPOLEON III EMPEREUR Signed CAQUÉ. F. | GRAVEUR DE S. M. L'EMPEREUR Reverse. The PALAIS DE L'INDUSTRIE In exergue COMMENCÉ FÉVRIER 1853. ACHEVÉ AVRIL 1855. | NAPOLEON III EMPEREUR | A. FOULD, MAGNE MINISTRES | VTE DE ROUVILLE DIRECTEUR | ARDOIN, RICARDO, BOUISSIN ADMRS | VIEL ARCHIT: BARRAULT INGR | YORK, GOLDSMID CONSTR: | GERVAIS ET CIE ÉDIT: Signed J. WIENER Device of the French mint and CUIVRE. 68 mm. Bronze. [Obverse same as obverse of Rev. Belge 1883, p. 136, 217; reverse missing in Rev. Belge.] R.J.E. Collection. PLATE 115
1021. Obverse. Same as No. 1020. Reverse. Similar to No. 1020. The date FÉVRIER becomes 10 FÉVR., the name of CIE DE PERSIGNY is added, the word ADMRS becomes ADMINRS, and the words YORK, GOLDSMID CONSTR: are omitted. Edge. Device of the French mint and ZINC. 68 mm. Zinc. [Obverse same as obverse of Rev. Belge 1883, p. 136, 217; reverse same as obverse of Rev. Belge 1883, p. 132, 207.] R.J.E. Collection. PLATE 115
1022. Obverse. Façade of the north pavilion. Above PALAIS DE L'INDUSTRIE Below PAVILLON DU NORD Signed JACQUES WIENER F. At bottom GERVAIS ET CIE ÉDIT. Reverse. View of the galleries. PALAIS DE L'INDUSTRIE | VUE DES GALERIES. Signed JACQUES WIENER FEC. MANGUIN DEL. Edge. Device of the French mint and ZINC. 68 mm. Zinc. R.J.E. Collection. PLATE 115
1023. Obverse. Same as reverse of No. 1021. Reverse. Same as No. 1022. [Rev. Belge 1883, p. 132, 207.] 68 mm. Description taken from this source.
1024. Obverse. Same as reverse of No. 1021, but smaller and with the words CIE DE PERSIGNY, BARRAULT INGR and GERVAIS ET CIE ÉDIT: omitted. Reverse. Same as No. 1021 but smaller, and the signature JACQUES WIENER becomes J. WIENER 50 mm. Bronze. [Rev. Belge 1883, p. 133, 208.] Description taken from this source.
1025. Obverse. Same as reverse of No. 1021 but smaller. Reverse. A floral wreath, the field left blank. 36 mm. Bronze. [Rev. Belge 1883, p. 133, 209.] Description taken from this source.
1026. Obverse. Same as reverse of No. 1024. The words GERVAIS ET CIE ÉDIT: are added. Reverse. A floral wreath, the field left blank. 36 mm. [Rev. Belge 1883, p. 133, 210.] Description taken from this source.
1027. Obverse. Laureated head of Napoleon III to left. NAPOLEON III EMPEREUR Signed E. A. OUDINÉ. Reverse. Same as No. 1021. 68 mm. Bronze. [Rev. Belge 1883, p. 134, 211.] Description taken from this source.
- NOTE: "Revue Belge de Numismatique" mentions a number of medals relating to the Palais de l'Industrie and having various combinations of the same obverses and reverses.
1028. Obverse. Similar to No. 1020, but the words GRAVEUR DE S. M. L'EMPEREUR are omitted. Reverse. Similar to obverse of No. 1022, but the signature J. WIENER F. instead of JACQUES WIENER F. and the line at bottom becomes GERVAIS ET CIE ÉDIT: Edge. Device of the French mint and ZINC 50 mm. Zinc. [Missing in Rev. Belge.] R.J.E. Collection.
1029. Obverse. Allegorical group. France crowning Art and Industry; on the base 1855 Legend EXPOSITION UNIVERSELLE In exergue LA FRANCE COURONNE | L'ART ET L'INDUSTRIE Signed CAQUÉ. F Reverse. Same as No. 1020 except that the word DIRECTEUR becomes DIRECT: Edge. Device of the French mint and ZINC 50 mm. Zinc. [Missing in Rev. Belge.] R.J.E. Collection. PLATE 115
1030. Obverse. Same as No. 1029. Reverse. Same as No. 1020 except that the word FÉVRIER becomes FEV., the words YORK, GOLDSMID CONSTR: are omitted, and several words are abbreviated. Edge. Device of the French mint and ZINC 37 mm. Zinc. [Missing in Rev. Belge.] R.J.E. Collection. PLATE 115
- 1030a. Obverse. Similar to No. 1029. Reverse. Same as No. 1021. 68 mm. [Missing in Rev. Belge.]



1031. Obverse. *Head of Napoleon III to left.* NAPOLÉON III EMPEREUR Signed CAQUÉ. F. Reverse. *View of the Palais de l'Industrie. Above* PALAIS DE L'INDUSTRIE *In exergue* MÉDAILLES DE L'EXPOSITION UNIVERSELLE | FRAPPÉES DANS LE PALAIS DE L'INDUSTRIE | AU MOYEN D'UNE PRESSE MONÉTAIRE | DE LA MAISON CAIL & C<sup>IE</sup> | PARIS 1855. | — | MASSONNET. EDEUR. *At left* (ÉTAIN) 50 mm. White metal. R.J.E. Collection. PLATE 115

#### VIERSET-GODIN

Little appears to be recorded in detail concerning the life and activity of Vierset-Godin. His name is associated with the construction of churches, châteaux, and prisons at Liège and at the neighboring town of Huy. Even Brault in his compendium entitled "Les Architectes par leurs Oeuvres," makes no record of the specific activities of Vierset-Godin except in the department of architectural writing, stating that he collaborated with Édouard Lavalleye, professor of archeology at the academy of Liège, in the compilation of a monograph concerning the architecture and the ecclesiastical history of the church of Notre Dame at Huy. In this last-named city, Vierset-Godin built the large prison which is portrayed on the medal described below.

1032. Obverse. *The prison at Huy.* MAISON D'ARRÊT CELLULAIRE A HUY. *In exergue* JULES BARA, MINISTRE DE LA JUSTICE. | N. VERHEYEN, ADMINIST. DES PRISONS. | J. J. ROUSSEAU, INSPECT. DES CONSTRUCT. | VIERSET-GODIN, ARCHIT. Signed C. JÉHOTTE F. Reverse. *Ground plan of the prison.* RÈGNE DE LÉOPOLD II ROI DES BELGES Below 1869-1871 60 mm. Bronze. R.J.E. Collection. PLATE 93

#### PIERRE VIGNON

Born 1765 in Paris, where he died in 1828. As stated by both Brault and Charvet, confusion exists even among accredited authorities as to the architectural achievements of Barthélemy and Pierre Vignon, who, though not related, were close contemporaries. Certain it is that Pierre was entrusted the reconstruction of the Tuileries with a view to housing the sessions of the Convention, this in fulfilment of a decretal of the French Assembly in 1792. He was also appointed architect of the Palais national and commissioned to build a government printing-house. In 1801 Vignon began to erect an opera-house on the site of the former convent of the Filles du Calvaire, and five years later Napoleon accepted his project for the completion of the Madeleine. This marvellous edifice, begun by Constant d'Ivry and modelled after the Parthenon, was transformed by Napoleon's order into a temple dedicated to military glory, but in 1816 was restored to its original religious name and purpose. Pierre Vignon is buried in the Madeleine, where a tablet commemorates his name and work.

1033. Obverse. *Head of Napoleon I to right with laurel wreath.* NAPOLEON EMPEREUR ET ROI. Signed J. P. DROZ FECIT. | AN 1809. Reverse. *Inscription in a closed wreath of oak* A | PIERRE VIGNON | OFFICIER DE LA LEGION D'HONNEUR. PRESIDENT DU TRIBUNAL | DE COMMERCE | LES | NOTABLES COMMERÇANS | DE PARIS | MDCCCX 68 mm. Bronze. [Bramsen 1060.] R.J.E. Collection. PLATE 118

#### LEONARDO DA VINCI

Born 1452 near Florence; died 1519 near Amboise in France. One of the most gifted men of any age, he excelled in science and engineering no less than in architecture, painting, poetry, and music. Under Verocchio, da Vinci studied drawing, modelling, engineering, and architectural design; at this same studio were his friends Lorenzo di Credi and Perugino. While living at Milan, da Vinci drew plans for the cathedral, and with Alberti made designs for the monastery and high altar of the Annunziata. His most famous painting, that of the "Last Supper," is in the refectory of S. Maria delle Grazie in that city. He built the reservoir of S. Cristoforo, conducted the waters of the Adda into Milan, laid out the canal of Mortesana and regulated the courses of the rivers of Lombardy, being architect and engineer to both Valentino and Caesar Borgia. At the invitation of Francis I, da Vinci went to France, where he died at the château de Cloux near Amboise. He left valued architectural drawings comprising plans for the construction of villas, castles, palaces, mausoleums, domes, and churches. One of the medals described below depicts his monument in Milan.

1034. Obverse. *Bust to left with cap and fur collar.* · LEONARDVS · VINCIVS · FLORENTINVS · Signed HERARD F. Reverse. *A pen and brush crossed; above, a wreath of laurel; below, a barren field.* · SCRIBIT · QVAM · SVSCITAT · ARTEM · *In exergue* 1669 54 mm. Bronze. [Duisburg 13, 1; Wellenheim II, 15014.] R.J.E. Collection. PLATE 117

NOTE: In the R.J.E. Collection there is another specimen of this medal with the device of the French mint and BRONZE on the edge. Medals similar to the one described above are mentioned in various works of reference. Mazzuchelli I, Plate 39, 2, illustrates one on which the date on the reverse is missing. Kluytens, page 581, 1, mentions one on which the name of the sculptor is omitted and page 581, 2, describes and illustrates another on which the periods between the words of the legend on both obverse and reverse are missing. It is possible that all of these are earlier or later restrikes of the original, and that in the course of reproduction modifications were made in the dies. It is also not improbable that some of the descriptions are inaccurate.

1035. Obverse. *Head to left with long hair and flowing beard.* LEONARDO DA VINCI Signed L • COSSA • F • 1820 • Reverse. VINCI I VAGITI PRIMI | GALLO MONARCA GLI ULTIMI RESPIRI | CLOUX LE MORTALI SPOGLIE | A. A. Below, two branches of laurel crossed. 50 mm. Bronze. [Duisburg 13, 2; Ampach 9711.] R.J.E. Collection.

PLATE 117

1036. Obverse. *Bust to right with long hair and flowing beard.* LEONARDO DA VINCI. Signed PUTINATI Reverse. NATO • NEL CASTELLO | DI VINCI | NEL 1443 | MORTO | A FONTAINEBLEAU | IL 1518 | \* 44 mm. Silver and bronze. [Duisburg 13, 3; Klusky. II, p. 582, 4.] R.J.E. Collection.

PLATE 117

1037. Obverse. *Bust to right with long hair and flowing beard.* LEONARDUS VINCIUS. Signed VIVIER F. Reverse. NATUS | AN. M. CCCC. LII. | IN CASTELLO VINCIENSI | APUD FLORENTIAM | OBIIT | FONTEBELLAQUEO | AN. M. D. XX. | — | SERIES NUMISMATICA | UNIVERSALIS VIRO- RUM ILLUSTRUM | — | M. DCCC. XXV. | DURAND EDIDIT 41 mm. Bronze. [Duisburg 13, 4; Klusky. II, p. 582, 5.] R.J.E. Collection.

PLATE 117

NOTE: This medal and the one following belong to a series of noted men of all countries, generally known as the "Series Numismatica," and published by Durand in the first half of the nineteenth century.

1038. Obverse. *Bust to right, with cap.* LIONARDO DA VINCI Signed E. ROGAT Reverse. NATUS AN. 1452 IN CASTELLO VINCIENSI APUD FLORENTIAM. OBIIT FONTEBELLAQUEO AN. 1509. | — | SERIES NUMISMATICA | UNIVERSALIS VIRO- RUM ILLUSTRUM | — | 1825. DURAND EDIDIT 41 mm. Bronze. [Duisburg p. 6, 5.] Description taken from this source.

NOTE: The dates are unquestionably in Roman numerals on the medal, but are not so given in Duisburg.

1039. Obverse. *Similar to No. 1036. The head is placed differently on the medal and the signature PUTINATI is at the bottom instead of just below the truncation.* Reverse. *Head of Titian to left.* TIZIANO VECELLI 44 mm. Bronze. [Duisburg 13, 6; Klusky. II, p. 582, 6.] R.J.E. Collection.

PLATE 117

NOTE: The head on the reverse is the same as that on the reverse of No. 735.

1040. Obverse. *Bust to left.* CAROLVS AVGVSTVS MAGNVS DVX SAX. Signed PUTINATI. F. Reverse. *Head of da Vinci facing head of Bossi; at left L. VINCIVS at right J. BOSSIVS Legend ITALIA SALVTATA MONV- MENTIS ARTIVM CONQVISITIS PATRIAEQ DONATIS. Below the heads SAXONIA MEMOR | MCCCC- XVII. 40 mm. Silver.* [Klusky. II, p. 582, 7; Weimar Med. und Medaillons p. 13, 13 and 13a.] R.J.E. Collec- tion.

PLATE 117

NOTE: Giuseppe Bossi (1777-1815) was an Italian painter. He copied da Vinci's "Last Supper" in mosaic.

1041. Obverse. *Bust to right.* LEONARDVS A VINCI Signed L. M. (Luigi Manfredini). Reverse. *The "Last Supper," after da Vinci's painting. 15 mm. Silver.* [Duisburg p. 6, 8; Meyer-Gedanensis 11329.] Description taken from these sources.

NOTE: Forrer, III, page 555, states that there are two varieties of this medal.

1042. Obverse. *The monument erected to Leonardo da Vinci in the Piazza della Scala in Milan. Legend LEONARDO DA VINCI. Reverse. Inscription QUESTO MONUMENTO | FU | ERETTO IN MILANO | IL 4 SETTEMBRE 1872* [Risorg. Ital. p. 220, 1439; Clerici p. 68, 179.] Description taken from these sources.

NOTE: The "Catalogo Risorgimento Italiano" gives the size of the medal as 50 mm., Clerici gives it as 40 mm.

1043. Obverse. *Busts of da Vinci and Columbus, jugate to left; coat of arms below.* LEONARDO DA VINCI • CRISTOFORO COLOMBO Signed in monogram E B (Egidio Boninsegna) and JOHNSON MILANO Below X<sup>o</sup> CONGRESSO | INTERNAZIONALE | DI NAVIGAZIONE | MILANO—1905 Reverse. Two panels, one showing the three ships of Columbus, the other representing da Vinci appealing to the duke. Signed S. J. (Stefano Johnson) A. C. (Angelo Cappuccio). Above NAVIGARE NECESSE Below AFFINCHÈ IL LAVORO DELL' VOMO | PER LE RIGO- GLOSE ARTERIE DEI FIVMI | RINVIGORISCA LE RICCHEZZE NAZIONALI | ED ARRIVI AL LIBERO MARE ASSOCIATORE DELLE GENTI TVTTE Both obverse and reverse are ornamented with a rope design. 65 x 47 mm. Bronze. R.J.E. Collection.

PLATE 117

NOTE: Christopher Columbus (1446-1506) discovered America in 1492.

1044. Obverse. *Bust facing* LEONARDO | VINCI. *Signed in monogram* H W Reverse. *Legend* \*LEONARDO \*LILIENTHAL \* KRESS \* WRIGHT \* BLÉRIOT \* ETRICH \* EULER *Inscription in a closed wreath of laurel* \* | ER-FINDERGEIST | GAB KÖSTLICHE SAAT. | DIE SAAT GING AUF- | DIE ERNTEZEIT NAHT; | DAS FLIEGERHOFFEN. | ES WURDE ZUR TAT! *Signed in monogram* R T (*Trachwitz*). 50 mm. *Kaiser-Friedrich-Museum, Berlin.*

PLATE 117

## EUGÈNE EMMANUEL VIOLLET LE DUC

Born 1814 in Paris; died 1879 at Lausanne. He studied at the École des Beaux-Arts, and was associated with Achille Leclère as pupil and as assistant. In 1839 he travelled through Italy and Sicily, making a study of Roman antiquities. Upon his return to Paris, Viollet le Duc was chosen by Lassus as inspector of works for the Sainte-Chapelle, and was later sent to restore the abbey church at Vézelay. Appointed diocesan architect for five districts, he accomplished a series of restorations of some of the most famous ecclesiastical edifices in France, notably the churches at Amiens, Reims, Carcassonne, St. Nazaire, Lemur and Montréal. He entered a competition for the reconstruction work on Notre Dame, but the design of Lassus was chosen. Upon the death of the latter, Viollet le Duc was appointed to complete the restoration of the great cathedral, the spire which crowns the transept being his work, as is the restoration of the château of Pierrefonds, for which he was selected by Napoleon III. Appointed to the chair of architectural history at the École des Beaux-Arts, le Duc devoted his later years to the duties of this professorship and to literary work. He compiled an encyclopædia of French architecture, in ten volumes; was a frequent contributor to periodicals; and edited the text of the book begun by Denis and Charnay, entitled "Sur les Cités et les Ruines américaines."

- 1044a. Obverse. *The cathedral in Paris.* NOTRE-DAME CATHEDRALE DE PARIS *In exergue* FONDÉE IV SIÈCLE. RECONSTRUITE 1160 | PAR L'ÉVÊQUE MAURICE DE SULLY. | TERMINÉE SOUS PHILIPPE AUGUSTE. | AUGMENTÉE SOUS ST LOUIS ET DE | SES SUCCESEURS JUSQU'À 1300. | LA RESTAURATION COMMENCÉE 1845 VIOLLET-LEDUC ET LASSUS | ARCHIT. *Signed* JACQUES WIENER FEC. Reverse. *The interior of the cathedral.* *Signed in exergue* J. ET CH. WIENER 59 mm. *Bronze.* [*Rev. Belge. 1883, p. 25, 8.*] *R.J.E. Collection.*

PLATE 123

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

## LOUIS TULLIUS JOACHIM VISCONTI

Born 1791 in Rome; died 1835 in Paris. The son of an eminent Italian archaeologist who established himself in France, Visconti grew up and was educated in Paris, where he was a pupil of Percier and at the École des Beaux-Arts. Appointed sub-inspector of buildings under Destailleur, he later succeeded Delannoy as architect of the Bibliothèque Royale. In Paris he executed the fountains Louvois, Gaillon, Molière, and that of the place St. Sulpice; designed the tombs of four marshals of France, all in the cemetery of Père-la-Chaise; and erected, in the chapel of Les Invalides, the famous monument of Napoleon I. Visconti also built several palatial residences, and after his appointment as court architect to Napoleon III, spent the last years of his life in planning the completion of the Louvre, notably the gallery connecting its main edifice with the Tuileries. After the death of Visconti this work was continued according to his designs, by Lefuel.

1045. Uniface. *Head to right.* Above \*REUNION DES TUILERIES AU LOUVRE\* Below L'AGENCE DES TRAVAUX A L. T. J. VISCONTI *Signed on truncation* C. P. SIMART. 1853. *On back of the medallion* ECK ET DURAND 245 mm. *Bronze cast.* *R.J.E. Collection.*

PLATE 118

## MARCUS POLLIO VITRUVIUS

Born about 85 B. C. in northern Italy. As a young military engineer he travelled through Gaul, Spain, and Greece, studying fortifications and building. He designed the basilica at Fano and the Ædes Augusti near Rome, but his reputation rests mainly upon his writings. His series of ten volumes, "De architectura" was dedicated to Augustus and is the only surviving Latin treatise on the subject. This work is mentioned by Pliny, and on it has been based much of the earlier theory of pseudo-classical architecture. Vitruvius also wrote "De re ædificatoria." The renaissance revived an interest in his writings, a number of which were translated and are among the earliest books printed.



1046. Obverse. *Head to right.* M. VITRVVIVS POLLIO ARCHITECTONVM ANTESIGNANVS Signed V. CATENACCI  
SCVL. Reverse. *Façade of a temple.* NATVS FORMIIS SVB AVGVSTO EMINVIT Signed A. ARNAUD  
SCVLP. | L. TAGLIONI CON. NEAP. 41 mm. Silver. R.J.E. Collection. PLATE 116

NOTE: One of a series of medals of famous Italians, published by L. Taglioni. The obverses of these medals are by Catenacci, the reverses by Arnaud.

## JACOPO ALESSANDRO VITTORIA

Born 1525 at Trient; died 1608 at Venice. The son of Virgilio Vittoria, architect and sculptor, he studied first with his father, then under Sansovino and Palladio, assisting the latter in building the basilica at Vicenza. In Venice, Vittoria designed the façade of S. Zaccaria, built the school of S. Fantino, now the Ateneo, and the Capella della Rosario. His sculptural works, located mainly in Venice, include an altar in the famous church of the Frari, his own monument in S. Zaccaria, the stucco work and sculpture of the library built by Sansovino, stucco work for the golden staircase of the Doge's palace, the monument to Francesco Venier in S. Salvatore and the decorations of a villa at Yriarte built by Palladio.

1047. Obverse. *Bust to right.* ALEXANDER VICTORIA SCVLPTOR Reverse. *Bust of Bernardino India to left.*  
BERNARDINVS INDIVS PICTOR V 55 mm. Bronze cast. [Armand III, p. 118b and II, p. 274, 5; Hill  
p. 77, 60 and 61.] Bibliothèque Nationale. PLATE 118

NOTE: Bernardino India was born in Verona about 1535 and was active there in 1658. His recorded paintings bear the dates 1579 and 1584.

## VINCENZO VIVIANI

Born 1622 at Florence; died there in 1703. He studied under Galileo in his native city, becoming eminent as a geometri-  
cian; and according to Zani he was versed in architecture. The Grand Duke Ferdinand commissioned him to regulate  
the course of the Chiano river, and appointed him chief engineer of Tuscan fortresses. Louis XIV placed the name of  
Viviani on his list of foreign savants, awarding him honors and a pension. Viviani was a member of the Royal Society  
of London and of the Academy of sciences in Paris. He wrote many treatises on engineering and geometry.

1048. Obverse. *Bust to right.* VINC VIV NOVISS MAGNI GALILÆI DISCIPVLVS ÆT LXXIX QVI PRIMVS,  
A SAL M D CIIIL\* Reverse. *A book upon which two spherical segments are superimposed. Inscription (con-  
tinuation of that on obverse) ET SPHÆRICAS SVPERFICIES NIL RECTI HABENTES NOTIS RECTAN-  
GVLIS OSTENDIT ÆQVAS* 90 mm. Bronze cast. [Khuyssk. p. 586; Duisburg p. 22, 57.] National Museum, Flo-  
rence. PLATE 109

## FRITZ VOGGENBERGER

Born 1884 at Aulendorf in Württemberg, his preliminary education at home was followed by a course of study in archi-  
tecture and engineering at the Stuttgart Polytechnicum. From the outset of his career Voggenberger has shown marked  
interest in the sanitary and hygienic problems which are such an important factor in modern architecture, this interest  
being evinced not only in his treatise on the building of hospitals, but also in his other writings and in his general prac-  
tice. He designed the German national building for the exposition at Lyons in 1914, and a club house for the artisans'  
association of Frankfurt. He is a member of the Stuttgart Bauhütte and of the league of German architects and engineers.

1049. Uniface. *Head to right.* FRITZ VOGGENBERGER Signed on truncation DAUTERT 139 x 117 mm. Bronze cast.  
R.J.E. Collection. PLATE 75

## RICHARD JACOB AUGUST VON VOIT

Born 1801 at Wassertrüdingen; died 1870 in Munich. The son of a master-builder, he received an extensive education at  
Ulm, Augsburg, Würzburg, and finally at Munich under Gaertner, with whom he collaborated for many years, succeeding  
him eventually as chief councillor of buildings. Von Voit's greatest accomplishment was the execution of the new  
Pinakothek, which he undertook at the command of Ludwig I and in which he won notable success by his system of  
lighting. His architectural activities were varied, including numerous churches and synagogues, a market, a prison, a  
chemical laboratory, a building for the physiological institute, and one for the industrial exposition of 1854, referred to  
on the medal described below.



1050. Obverse. *The Industrial Exhibition building in Munich.* DAS INDUSTRIEAUSSTELLUNGS- | GEBÄUDE | IN MÜNCHEN | *In exergue* ARCHITEKT DES BAUES | OBERBAURATH VOIT | BAU-UNTERNEHMER GRAMER-KLETT | IN NÜRNBERG Reverse. *In a circle, the coats of arms of the fifteen States participating in the exhibition.* ZUR | ERINNERUNG | AN DIE ALLGEMEINE | AUSSTELLUNG | U. GEWERBSERZEUGNISSE | ZU MÜNCHEN | IM JAHRE | 1854 45 mm. White metal. [Württembergische M. & M. p. 272, 488; Hauser 519.] R.J.E. Collection. PLATE 119

NOTE: The coats of arms are those of Bayern, Oesterreich, Sachsen, Baden, Hesse-Darmstadt, Hamburg, Bremen, Lübeck, Frankfurt, Nassau, Sächsische Länder, Hesse-Cassel, Mecklenburg, Württemberg, and Preussen.

1051. Obverse. *The Industrial Exhibition building in Munich.* D. INDUSTRIEAUSSTELLUNGS- | GEBÄUDE | IN MÜNCHEN | *In exergue* ARCHITEKT VOIT | BAU-UNTERNEHMER | GRAMER-KLETT Reverse. *In a closed wreath* ZUR | ERINNERUNG | AN DIE ALLGEMEINE | AUSSTELLUNG | DEUTSCHER INDUSTRIE | U. GEWERBSERZEUGNISSE | ZU MÜNCHEN | IM JAHRE | 1854 31 mm. Bronze. [Eyb 131; Hauser 521.] Staatliche Münzsammlung, Munich. PLATE 119

### SIMON VOLLANT

There appears to be no authoritative record as to the place or date of his birth and death, and little seems to be known concerning his early life or education. Yet the name of Simon Vollant, sometimes written Voland, is associated with several important monumental buildings of the city of Lille, including the concert hall, the general hospital, the courthouse, and the hall of archives. It is also established that he erected the Porte de Paris at Lille, commemorated on the medal described below, and that in 1702 he built the Pont Neuf. Vollant rendered valuable services to the municipality in his position of architect to the government.

1052. Obverse. *The Porte de Paris at Lille.* \* VILLE DE LILLE \* Below PORTE DE PARIS *In exergue* A. BUREAU A LILLE. DÉPOSÉE Reverse. *Shield with fleur-de-lis laid over a palm branch.* Inscription SIMON | VOLLANT INGÉNIEUR ARCHITECTE Legend CONSTRUITE EN 1695 Below RESTAURÉE EN 1895 ALBERT DARCO STATUAIRE Signed BUREAU DE LILLE Edge. *Device of the French mint, BRONZE and the number 17.* 90 mm. Bronze. R.J.E. Collection. PLATE 116

### JOHANNES VOLLMER

Born about 1845 at Hamburg; died 1920 at Lübeck. His early studies in his native city were followed by advanced courses in Berlin, where he was a pupil of Haase and of Otzen and where he gained the practical experience which led to his appointment as architect of such important edifices as the Kaiser Wilhelm-Gedächtniskirche in Berlin and the Trinitatiskirche at Charlottenburg. Collaborating with Jassoy, under whose name the medal showing this building is described, Vollmer had an important share in erecting the Rathaus at Stuttgart, a structure which has received much favorable comment. With this exception and that of a Kurhaus at Sylt, his works lie in the field of ecclesiastical architecture and include, in addition to the churches already mentioned, the Friedenskirche at Heilbronn, the Reinoldikirche at Dortmund, and the Christuskirche at Meran.

1053. *Full description of medal will be found under No. 549 (Jassoy).* R.J.E. Collection. PLATE 87

### FRANCESCO DA VOLTERRA

Born at Volterra. Died about 1588. His early occupation, that of an inlay worker in wood and ivory, aroused an interest in architecture and led to the choice of that profession. Volterra studied engineering and building in Rome, where later he established himself. He designed the interior of S. Maria in Aquiro, reconstructed the church of S. Tommaso in Parione, and completed the nave of the church of the Orfanello, drawing the plans for the façade of S. Maria di Monserrato and erecting a papal residence for Sixtus VI. He built part of the church of S. Maria della Scala, designed the church of S. Giacomo degli Innocenti, a chapel for Cardinal Salviati, and collaborated on many other ecclesiastical edifices.

1054. Obverse. *Bust to right with ruff.* FRANCISCVS VOLATERANVS Signed T · R (Tommaso Roglio). Reverse. *A hand holding square and compasses.* SI QUID VALEMVS Rim beaded on obverse and reverse. 40 mm. Bronze cast. [Armand I, p. 287, 2, and III, p. 139a; Hill p. 71, 53.] R.J.E. Collection. PLATE 120

## JULIUS WAELDER

Born 1884 at Steinamanger, his education at the university in Budapest was followed by courses of study at Rome and supplemented by travel. Returning home, he established himself in Budapest, where he erected numerous buildings, and where he was appointed professor of classical architecture. Outside of Budapest, his most important work is to be found at Pressburg, where he erected several university buildings and the museum of West Hungary; he also built a public school at Kisvárdá, restored the parish church at Gyöngyös, and has designed museums, churches, and municipal offices in other towns of western and central Hungary. His work, moreover, includes pulpits and altars, and several monuments, one of special interest being that in honor of Pope Silvester II, executed for the church of St. John Lateran. Waelder has written a treatise on morphology in Greek and Latin architecture, and has other writings in press. He has held office as president of the architectural section of the society of Hungarian architects and engineers.

1055. Uniface. *Head to right.* IVLIVS WÆLDER ÆTATIS SVÆ XL. Signed in monogram F O B (F. Ö. Beck). 93 mm. Bronze cast. R. J. E. Collection. PLATE 107

## DOMINIQUE DE WAGHEMAEKERE

Little is recorded concerning his early life and education; he is known principally as the friend of Rombaut Keldermans, with whom he collaborated for many years. In 1515, when Keldermans was appointed architect to the Belgian court, one of his first acts was to send for de Waghemaekere as his associate. In collaboration they worked on a church at Antwerp and on the Broodhuis at Brussels, also being commissioned by the municipality of Ghent to design a new town hall. This building, begun in 1518, was in work for fifteen years and was then interrupted by civil wars. It was finally completed much later by other architects in a different style. The medal described below the biography of Keldermans shows the perspective of the building. At Antwerp, Keldermans and de Waghemaekere were called upon to rebuild the church of Notre Dame; also in that city they reconstructed the church of St. Jacques and drew plans for the new stock exchange, erected numerous private residences, and built the large prison known as the Steen. With few exceptions, de Waghemaekere had an important share in the work executed by Keldermans.

1056. Full description of medal will be found under No. 617 (Keldermans). R. J. E. Collection. PLATE 70

## OTTO WAGNER

Born 1841 at Penzing near Vienna; died in 1918. His education in Austria was supplemented by a course of study in Berlin and by extensive travel. Returning to Vienna, where he established himself, Wagner drew the plans for the Diana baths, the Ländlerbank, the elevated municipal railway of Vienna, and the entire canalization system of that city. He also erected a synagogue in Budapest. Appointed professor at the academy in Vienna, he was a member of many architectural societies, and as an author was a recognized authority on subjects connected with engineering and building. Among his treatises may be mentioned "Moderne Architektur."

1057. Uniface. *Bust to left.* Below DIE · GESELLSCHAFT · ÖSTER · REICHISCHER · ARCHITEKTEN · IHREM · EHRENPRÄSIDENTEN · OBERBAURAT · OTTO · WAGNER · ZU · SEINEM · 70 · GEBURTSTAGE · WIEN · 13 · JULI · 1911. Signed J. TAUTENHAYN JUN. On the back of the medallion a clover leaf bearing the letters B S W (Brüder Schneider, Wien). 81 x 56 mm. Bronze. [Monatsblatt 1915, p. 31.] R. J. E. Collection. PLATE 118

## CHARLES WAINWRIGHT

1058. Obverse. *View of Shepton Mallet church.* Legend THE POOR HAVE THE GOSPEL PREACHED TO THEM. MATT. XI. 5. In exergue C. WAINWRIGHT ARCHT. Signed T. W. INGRAM BIRM. Reverse. Legend · SHEPTON MALLETT CHURCH ENLARGED A.D. 1837 · 700 FREE SITTINGS GIVEN TO THE POOR FOR EVER. Inscription RECTOR · REV<sup>d</sup> W. P. T. WICKHAM. | — | CURATE · REV<sup>d</sup> F. T. NEW. | — | CHAS<sup>s</sup> WAINWRIGHT · THO<sup>s</sup> MILLARD · CH. WARDENS. 48 mm. British Museum. PLATE 75

## JOHANN PAUL WALLOT

Born 1842 at Oppenheim a/Rhein; died 1912 at Langenschwalbach. He studied in Munich and other cities before going to Berlin to complete his education. Wallot entered drawings in many competitions and received numerous awards, including first prize for the Reichstag building in Berlin, this being accompanied by a commission to execute. On the

occasion of the opening of this building, he was appointed privy councillor to the government. In 1899 a competition was instituted, open to all the architects of the world, inviting them to submit plans for the grounds and buildings of the University of California. Wallot was chosen to represent Germany on the international jury of award. He was an honorary member of the Academies of St. Petersburg and Rome.

1059. *Full description of medal will be found under No. 68 (Benard). R.J.E. Collection.*

PLATE 8

## PAUL WEIDNER

Born in Dresden, where he died in 1899. As junior member of the firm of Giese and Weidner, a partnership established in Dresden in 1872, Weidner had a share in all the structures designed by the firm, though there is little record of independent accomplishment. In addition to the buildings referred to in the biography of Ernst Giese, mention should be made of the Petrikirche in Leipzig, of the Reichstagsgebäude in Berlin, and of the first prize received for plans entered in competition for a town hall at Hamburg. Weidner at one time held the office of royal building councillor to the Saxon court.

1060. *Full description of medal will be found under No. 450 (Giese). R.J.E. Collection.*

PLATE 74

## EDWARD WELCH

Born at Overton in Flintshire, 1806; died in London, 1868. Little seems to be known of his early life, before the period of his collaboration with Joseph Hansom. Their most important work in partnership was the Birmingham town hall, the building depicted on the medals described under the biography of the senior architect. They designed also a dispensary at York, the Bulkeley Arms Hotel at Beaumaris and the county jail in the same place. After the dissolution of partnership, Welch established himself independently, erecting the Northern Hospital in Liverpool, several churches in that vicinity, and the Monks' Ferry Hotel at Birkenhead. In his later years, he became interested in new methods of heating and ventilation, patenting stoves which were installed in some of the municipal offices at St. Pancras and in buildings which he himself designed.

1061. *Full description of medal will be found under No. 497 (Hansom). British Museum.*

PLATE 57

1062. *Full description of medal will be found under No. 498 (Hansom).*

1063. *Full description of medal will be found under No. 499 (Hansom). British Museum.*

PLATE 57

1064. *Full description of medal will be found under No. 500 (Hansom). R.J.E. Collection.*

PLATE 57

1065. *Full description of medal will be found under No. 501 (Hansom). R.J.E. Collection.*

PLATE 57

1066. *Full description of medal will be found under No. 502 (Hansom). British Museum.*

PLATE 57

## STANFORD WHITE

Born 1853 in New York City, where he died in 1906. The son of that eminent scholar and literary critic, Richard Grant White, he grew up in an atmosphere which brought early contact with writers, artists, and architects. After his college course at New York University, he went to Boston as a draughtsman in the office of H. H. Richardson, to begin his chosen career. There White was entrusted with some of the drawings for Trinity church, work which introduced him to McKim and St. Gaudens. In 1878 he went abroad, and his travels brought a marked reaction from his previous ruggedly severe style which reflected the influence of Richardson. Upon his return to New York, White entered into partnership with McKim and Mead; the partners working in such close collaboration that it is impossible to ascribe single structures to an individual member of the firm. Among those buildings, however, in which White took a leading part may be mentioned numerous New York clubs, including the Players', Lambs', Metropolitan, Century, and Colony; Madison Square Garden, several churches, and the group of buildings for New York University.

1067. *Full description of medallion will be found under No. 666 (McKim). Owned by Mrs. Charles D. Norton.*

PLATE 77

1068. *Full description of plaque will be found under No. 667 (McKim). Owned by Mrs. Charles D. Norton.*

PLATE 77



## S. T. WHITWELL

1069. Obverse. *Façade of Carrs Lane chapel.* HOSANNA radiated above, clouds at each side, corner-stone below. In exergue DEPOSITED | XXX JULY | MDCCCXIX Signed WHITWELL · D · HALLIDAY · F · Reverse. Legend BY VOLUNTARY SUBSCRIPTION Inscription INDEPENDENT | MEETING HOUSE | CARRS LANE BIRMINGHAM | — | CAPACITY 2100 SEATS | — | JOHN ANGEL JAMES | MINISTER | — | S · T · WHITWELL | ARCHITECT 54 mm. White metal. British Museum. PLATE 118

## FREDERICK J. WILEY

1070. Uniface. *Bust to left.* FRED WILEY · · · · MCMVI Signed MOWBRAY-CLARKE 101 mm. Bronze galeano. [Mowbray-Clarke Cat. 56.] R.J.E. Collection. PLATE 119

## JAKOB WOLFF

Born about 1570 at Bamberg in Oberfranken; died 1620 at Nuremberg. The son of a stone-mason, he studied and worked under his father's supervision, showing such marked ability that the municipal council of Nuremberg offered him a generous scholarship for study abroad on condition of his pledge to return, and not to accept offers of employment in other cities. He travelled extensively through Germany and Italy, returning in 1605 to Nuremberg, where he was immediately appointed to the dual position of city architect and building supervisor. His most important single edifice was the town hall, an imposing structure; but other works worthy of mention are his own residence, the bastions of the city gate, and the plans for buildings at Frauenaurach which were later erected by the Markgraf Christian.

1071. Obverse. *The Rathaus in Nuremberg.* Above, three coats of arms; below, cartouche supported by two cupids. Inscription QVOD DEVS BENE VERTAT | INFERIORIS ANGLI PRIMVS IA | CTVS EST CURIÆ RENOVATÆ ET | AMPLIFICATÆ LAPIS IPSIS | NONIS APRIL: A D CIODCXIX. Rim. IACOB WOLFF. INV G. HOLDERMAN. F. IE. BERCKHAUSEN. PERF. Reverse. HANC THEMIDOS SE | DEM FIERI FECERE SENAT | NORIMBERGENSIS, NON | SINE LAVDE PATRES. | CVRIA SERVETVR SERVEN | TVR ET ILLIVS ALMA | LVMINA, SERVETVR | VRBS, POPVLVSQ. DIV. | VII VIRIS | CIRCŪSCRIPT all in an ornamental border of cupids with coats of arms of the city fathers: IOHAN NVTZEL, PAVL BEHEIM, GEORG VOLGKAMER, FRNST HALLER, LEONH GRVNDHERR, MART PFINTZING, ANDREAS IM HOFF. IVST CAROL. HOLTZSCHVCHER ÆDILI — S 83 mm. Silver cast. [Domanig 580.] Description taken from this source, where the medal is illustrated on Plate 65. Royal Numismatic Museum, Vienna.

## ROBERT WOLLMANN

Born 1879 at Charlottenburg, he studied at the academy of fine arts in Berlin. He submitted plans in competition for a Kurhaus in Zandvoord, for which he received the first prize with commission to execute. Wollmann was active in connection with Schloss Waneros, and built numerous villas and country residences, as well as hydraulic power plants and factories. A member of the league of German architects and of the society of architects and engineers, he was awarded a first prize at the world exposition in Brunn.

1072. Uniface. *Bust to left.* ROBERT WOLLMANN Signed on truncation. DAUTERT FEC 158 x 120 mm. Bronze cast. R.J.E. Collection. PLATE 118

## SIR CHRISTOPHER WREN

Born 1632 at East Knoyle, Wiltshire; died 1723 in London. A fellow of All Souls' College, he was also professor of astronomy at Oxford for a year but thereafter devoted himself to architecture. Among his earlier works were designs for the cloister and chapel of Brasenose College, the Sheldonian theatre, and the Ashmolean museum, all at Oxford, while at Cambridge he planned the Pembroke College chapel and Trinity College library. In London he erected Kensington Palace, Marlborough House, Temple Bar, and many parish churches. The best examples of early architecture in America bear the impress of his art. After the great London fire of 1666, Sir Christopher Wren was appointed surveyor-general and chief architect for the reconstruction of the devastated district, his most important work being the rebuilding of St. Paul's cathedral as depicted on the medals described below. He erected Hampton Court palace and the observatory at Greenwich which sets the clocks for all the world. He was a founder of the Royal Society, also its president, and was twice elected to Parliament.



1073. Obverse. *Bust to left with peruke.* \*CHRISTOP\* WREN \*EQVES\* AVR & \*ARCHITECT\* Below \*OBIIT\* A · D · 1723 · ÆT. 91 \* Reverse. *Façade of St. Paul's, London.* \*VNYM · PRO · CVNCTIS\*\* FAMA · LOQVATVR · OPVS\* Below INCEPT. A · D · 1675 PERFECT · A · D · 1711 In exergue · AEDES · S · PAVLI · LOND · Signed · G D GAAB · SCVLP 96 mm. Bronze. [Med. Ill. II, p. 458, 69; Forrer II, p. 185.] R.J.E. Collection. PLATE 121

NOTE: Forrer quotes Mr. Grueber of the British Museum as stating that this medal is the only one known which bears Gaab's signature.

- 1073a. *Portrait medallion of Sir Christopher Wren executed in ivory by Le Marchant in the second half of the seventeenth century.* [Forrer VII, p. 547.] Description taken from this source. British Museum.

1074. Obverse. *Figure representing Peace, crowning a warrior.* Legend REGNO PACEM OBTULIT In exergue SUPER PACE RATA | DIE 27 MARTII | — | Signed HANCOCK Reverse. *St. Paul's Cathedral.* Legend DEO GLORIAM REFERT In exergue PAX CELEBRATA | DIE 1 JUNII | MDCCCII Signed κ & κ (Kempson & Kindon) at left, and H (Hancock) at right. 49 mm. Bronze. American Numismatic Society. PLATE 121

1075. Obverse. *St. Paul's, London.* In exergue ST PAUL'S CATHEDRAL | LONDON Signed J. WIENER F. Reverse. *Interior of the cathedral.* In exergue FOUNDED VII CENTURY. BURNT XI CENTURY. | REBUILT IN STONE XII AND XIII CENTURY. | AGAIN BURNT 1666. | REBUILT IN ITS PRESENT STATE | 1675-1710. | ARCHIT. CHRIST. WREN. Signed J · WIENER BRUSSELS 59 mm. Bronze. [Rev. Belge 1883, p. 24, 5.] R.J.E. Collection. PLATE 121

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

1076. Obverse. *View of St. Paul's Cathedral* In exergue LONDON above NORTH-WEST VIEW | — Signed JOSEPH DAVIS BIRMINGHAM Reverse. *Interior view.* INTERIOR OF ST PAUL'S In exergue THE NAVE AND CHOIR Rim milled on obverse and reverse. 60 mm. White metal. R.J.E. Collection. PLATE 121

NOTE: One of a series of medals of English cathedrals, published by Joseph Davis of Birmingham about the middle of the nineteenth century.

1077. Obverse. *View of St. Paul's.* Above ST PAUL'S CATHEDRAL below LONDON. Signed DAVIS BIRM. Reverse. ST PAUL'S CATHEDRAL | — | A CHRISTIAN CHURCH | IS SUPPOSED TO HAVE BEEN FOUNDED | HERE ON THE FIRST INTRODUCTION | OF CHRISTIANITY IN THE SECOND CEN- | TURY AND TO HAVE BEEN DESTROYED IN THE | DIOCLESIAN PERSECUTION; IT WAS REBUILT | ON THE CONVERSION OF ETHELBERT ABOUT | A.D. 610 AND DESTROYED BY FIRE A.D. 1086. | THE REBUILDING WAS COMMENCED BY MAURICE | THEN BISHOP OF LONDON & THE CONSECRATION | TOOK PLACE IN 1240, ALTHOUGH NOT COMPLETED | BEFORE 1315, WHICH BUILDING WAS AGAIN | DESTROYED IN THE GREAT FIRE OF 1666. | THE PRESENT FABRICK WAS COMMENCED IN 1675, DIVINE SERVICE FIRST PERFORMED | DEC. 2 1697 AND THE CHURCH COMPLETED | IN 1710, WHICH WITH ITS EMBELLISHMENTS | COST UPWARDS OF £736,000. IT IS IN | LENGTH 500 FT BREADTH 285 FT | HEIGHT TO THE TOP OF | THE CROSS 340 FT 44 mm. Bronze. [Birm. Med. p. 39.] Description taken from this source.

1078. Obverse. *Bust to right.* WREN Signed W. WILSON sc. Reverse. *Façade of St. Paul's, London.* CHRISTOPHER WREN ARCHITECT — MDCCX In exergue SI MONUMENTUM REQUIRIS CIRCUMSPICE Signed B. WYON s. Edge. ART-UNION OF LONDON 1846 (at bottom of the medal). 58 mm. Bronze. R.J.E. Collection. PLATE 121

NOTE: One of a series of medals of painters, sculptors, and architects published by the Art-Union of London in the nineteenth century. The portrait of Wren was taken from a bust in the Bodleian Gallery. In the R.J.E. Collection there is a specimen in bronze with the edge inscription at the top of the medal and one in silver with the inscription also at the top; the lettering differs on these and is also different from the lettering on the medal described above. Wren is buried under the choir in St. Paul's cathedral, and on a tablet above the inner north doorway are the words quoted on the reverse of the medal and very familiar in their translated form: "If you seek his monument, look about you."

1079. Obverse. *Head to left.* ALBERT EDWARD PRINCE OF WALES Below · BORN NOV. 9 1841 · Reverse. *St. Paul's, London.* Above ST PAUL'S CATHEDRAL In exergue LONDON | 1872 Rim beaded. Edge milled. 23 mm. Bronze. R.J.E. Collection. PLATE 121

1080. Obverse. *St. Paul's, London.* Reverse. *The Tower Bridge, London.* Rim beaded on obverse and reverse. 24 mm. Bronze. R.J.E. Collection. PLATE 121

## THOMAS HENRY WYATT

Born 1807 at Roscommon in Ireland; died 1880 in London. The son of a police magistrate who was appointed to the district of Lambeth in London, Wyatt was destined for a political career and educated to this end, in further pursuance of which he went to Malta. On his travels his interest in architecture and archaeology was so strongly developed that he made a definite change upon his return to England, entering the office of Philip Hardwick. Wyatt's first appointment was that of supervisor of construction of warehouses at St. Katherine's docks; somewhat later he was made district surveyor for Hackney. By 1838 his practice had so prospered that he took into partnership David Brandon, who for thirteen years collaborated with him in the construction of churches, court-houses, asylums, and private residences. Their best-known work is probably the church at Wilton, an ambitious essay in Lombardic architecture—one of the earliest modern buildings in which mosaic decoration was introduced; and the Governesses Benevolent Institution. Both of these buildings are shown on medals described below. Wyatt was for three years the president of the Royal Institute of British Architects.

- 1080a. Obverse. *View of Wilton church. In exergue* WILTON CHURCH | ERECTED BY THE HON<sup>RE</sup> SIDNEY HERBERT A D 1846 | GO THOU AND DO LIKEWISE. *At right* WYATT & BRANDON · A Signed E · AVERN · F Reverse. *View of the interior. In exergue* INTERIOR OF | WILTON CHURCH | PUB BY F. T. PRICE CUTLER SARUM AUG 12 · 1846 Signed at left E · AVERN · F At right TIFFIN · D 51 mm. White metal. R.J.E. Collection.

PLATE 123

- 1080b. Obverse. *Head to right of* H.R.H. ADOLPHUS FREDERICK DUKE OF CAMBRIDGE FIRST ROYAL PATRON. Signed G. C. ADAMS. D. | ALLEN & MOORE F. Reverse. *View of the* GOVERNESSES BENEVOLENT INSTITUTION FOUNDED 1843, *In exergue* ASYLUM ERECTED | A · D · 1848. | WYATT & BRANDON. ARCHITECTS. *On the exergual bar* ALLEN & MOORE. F: BIRM: 64 mm. White metal. R.J.E. Collection. PLATE 123

## WILLIAM OF WYKEHAM

Born 1324 at Wykeham; died 1404 at Bishop's Waltham. He entered the service of the crown and was appointed Lord Chancellor, with authority over the royal estates at Henley, Easthampstead, and Windsor, being also inspector of the castles at Windsor, Leeds, Dover, and Hadleigh. While Dean of St. Martin's-le-Grand in London he rebuilt the cloister, chapter house, and body of that church. Wykeham founded New College, Oxford, and laid the corner-stone; he also founded the famous Winchester School and St. Mary's College, for both of which he erected buildings. As supervisor in Kent for King Edward III, Wykeham erected the royal apartments east of the great Windsor keep and a castle on the isle of Sheppey, making also extensive additions to the cathedral at Bishop's Waltham. The reconstruction of its nave was completed only a few months before his death, and Wykeham was buried in the chantry. A careful study of Wykeham's architectural activity has been made by Chancellor, in his "Lives of British Architects."

1081. Obverse. *Head to left, crozier back of neck.* WILLIAM OF WYKEHAM Signed YEO F Reverse. *Legend* MANNERS MAKYTH MAN *A wreath of olive enclosing a blank space for the inscription.* 39 mm. Bronze. [Med. Ill. I, p. 10, 1.] R.J.E. Collection.

PLATE 122

NOTE: Ray in his "Collection of English Proverbs" states that William of Wykeham was accustomed to place the motto "Manners makyth man" on the various buildings that he designed.

1082. Obverse. *Same as No. 1081.* Reverse. *Similar to No. 1081. The leaves are slightly different and there are twelve olives in the wreath instead of nineteen. Inscription* STUDIIS | FELICITER | COEPTIS Edge. EDWARD MALTBY. 1788. 39 mm. Silver. [Missing in Med. Ill.] R.J.E. Collection.

PLATE 122

NOTE: Edward Maltby (1770-1859) received his early education at Winchester. He was bishop of Durham 1836-1856.

1083. Obverse. *Head to left, crozier passing behind neck, beading on rim.* WILHELMVS DE WYKEHAM. Signed YEO F Reverse. PRINCIPI IVENTVTIS *Youth in Roman costume receiving palm from Minerva. Rim beaded on obverse and reverse.* 39 mm. Bronze. [Med. Ill. I, p. 10, 2.] R.J.E. Collection.

PLATE 122

NOTE: This medal, as well as No. 1081, was used as a prize at Winchester College.

1084. Obverse. *Bust to left in bishop's robe, with mitre and crozier.* WILHELMUS DE WYKEHAM Signed on truncation J MILTON F Reverse. *The three plumes of the Prince of Wales and motto* ICH DIEN *above two palm branches. Legend* HONOREM PRINCEPS PROPONIT \* 48 mm. Bronze. [Med. Ill. I, p. 11, 3.] R.J.E. Collection.

PLATE 122

NOTE: This medal, as well as Nos. 1085 and 1086, is used as a prize given by the crown to scholars of Winchester College for Latin and English composition.

1085. Obverse. *Bust to left in bishop's robe, with mitre and crozier.* WILHELMUS DE WYKEHAM *Signed on truncation*  
CLINT F. Reverse. *Monogram of George IV, G IV R a crown above, an ornament below.* HONOREM PRINCEPS  
PROPONIT. 48 mm. Bronze. [Med. Ill. I, p. 11, 4.] British Museum. PLATE 122

NOTE: The above reference attributes this medal to the sculptor Milton.

1086. Obverse. *Head of King William IV to right.* HONOREM PRINCEPS PROPONIT. *Below the head* W. IV. R *Signed*  
CLINT Reverse. *Tomb of Wykeham in Winchester Cathedral.* ETIAM SEPULTI VIVIT FAMA WYKEHAMI  
*In exergue* OBIT XXVII SEPT. | A. D. | MCCCIV *Signed* c 48 mm. Bronze. [Med. Ill. I, p. 11, 5.] R.J.E. Collection. PLATE 122

1087. Obverse. *Winchester Cathedral. In exergue* WINCHESTER CATHEDRAL | FOUNDED AT THE EPOCH OF  
THE SAXON KINGS. | THE PRESENT CATHEDRAL BUILT | 1079-1093. | THE NAVES AND THE  
AISLES | CONSTRUCTED BY WYKEHAM | 1370-1400. | ELKINGTON & CO LONDON Reverse. *Interior of*  
*the cathedral.* Signed J. WIENER F. BRUXELLES 59 mm. Bronze. [Rev. Belge 1883, p. 28, 14.] R.J.E. Collection. PLATE 122

NOTE: One of a series of medals representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

1088. Obverse. *The Bishop seated, in ecclesiastical robe, with mitre and crozier, holding a model of Winchester Cathedral and surrounded by his pupils.* Inscription THIS MEDAL WAS STRUCK | IN COMMEMORATIO(N) OF THE  
FIVE | HVNDREDTH ANNIVERSARY Legend MANNERS MAKYTH MAN *Below* WILLIAM OF WYKE-  
HAM *at left* 1393 *at right* 1893 *Signed* G. FRAMPTON SC. Reverse. *Winchester Cathedral.* *Above on a ribbon*  
STET FORTVNA DOMVS *At the right, coat of arms.* 76 mm. Bronze. R.J.E. Collection. PLATE 122

## MIKLÓS YBL

Born 1814 at Székes Fejérvár; died 1891 in Budapest. After studying in Vienna and Munich, he began his career by assisting Pollák in the erection of the national museum and the Ludoviceum in Budapest. There also he designed the new opera-house, the Leopold basilica, the custom-house, the smaller Parliament building, and two churches in the suburbs at Foth and Franzenstadt. He built the savings bank at Ofen, and Count Kinsky's palace at Prague. Ybl was president of the Hungarian society of Architects and Engineers and member of the city council. He was awarded the orders of Leopold and Franz Josef, with many other honors and decorations.

1089. Obverse. *Bust facing to right.* Signed A SCHARFF Reverse. *A column and a monument, beside which stands a female figure holding a compass.* Above YBL | ÉREM *In exergue* MAGYAR MÉRNÖK ÉS ÉPÍTÉSZ | EGYLET  
50 mm. Bronze. [von Loehr p. 27, 320.] R.J.E. Collection. PLATE 124

NOTE: The size 56 mm. in von Loehr is probably a misprint.

1090. Obverse. *Head to right.* ÉPÍTŐMŰVESZ YBL MIKLÓS *Signed in monogram* F O B (F. Ö. Beck). Reverse. *Three female figures supporting a model of a church.* SVPERIOR ARTIVM 72 mm. Bronze cast. R.J.E. Collection. PLATE 124

## JULES JACQUES VAN YSENDYCK

Born 1835 in Paris; died 1901 in Brussels. His course of study at the École des Beaux-Arts, where he was a pupil of Le Bas and of Viollet le Duc, was crowned by the award of the grand prix de Rome and supplemented by travel in Italy. Going thence to Belgium, van Ysendyck worked for a time in the atelier of Cluysenaar in Brussels, in which city he later established himself. He executed the reconstruction work in connection with Notre Dame du Sablon, a church famous for its mural paintings of the early fifteenth century, and designed the restoration of numerous Belgian cathedrals. At Ghent he built the house of the Provincials, a religious order, and in Brussels many private residences. A member of the Belgian Academy, he published treatises on architectural subjects and a book entitled "Documents classés de l'Art dans les Pays Bas."

1091. Uniface. *Bust facing left.* Below · JULES · JACQUES · VAN YSENDYCK · | · ARCHITECTE · 1836-1901 ·  
*Signed* G. DEVREESE 154 x 109 mm. *Galvano silvered.* [Gaz. Num. 1911-12, p. 172, 119.] R.J.E. Collection. PLATE 123

NOTE: This plaque was made by Duval et Janvier, Paris. Only five copies were issued.



## MAURICE VAN YSENDYCK

Born 1868 in Brussels. The son of a well-known architect, J. J. van Ysendyck, he studied with his father and at the royal academy of fine arts in Brussels. Returning to his father's atelier for practical experience, he remained there for some time in collaboration, notably on the restoration of the church, Notre Dame du Sablon. Later establishing himself independently, van Ysendyck built additions to the town hall at Schaerbeek and restored the church of St. Martin at Hal. He also erected numerous châteaux and private residences throughout the country, these being mainly in the Flemish style. He has taken an active part in movements for promoting the architectural development of Belgium, and has served as vice-president of the Société centrale d'Architecture.

1092. Uniface. *Bust to right.* Below A MAURICE VAN YSENDYCK · ARCHT<sup>E</sup> | "LE CONSEIL COMMUNAL 2 SEPT. 1921." Signed G. DEVRESE. (all lettering incised). 149 x 103 mm. Bronze cast. R.J.E. Collection. PLATE 123

## KARL FRIEDRICH ZELTER

Born 1758 in Berlin; died there in 1832. He was an architect and a musician. After his early studies in Berlin he became a master-builder and assisted his father, who was a contractor; but upon his father's death in 1781, Zelter abandoned his architectural activities, devoting himself exclusively to music. He became director of the Singakademie, professor of music at the university and at the Royal institute in Berlin, and founder of the Berliner Liedertafel. For years he was the intimate friend of Goethe, for many of whose poems and ballads he composed musical accompaniments.

1093. Obverse. *Head to right.* \* K. PR. PROF. D. TONK. DR. RITT. C. F. ZELTER \* Below V. SEIN. VEREHR. AM 11 DEC. 1831 Signed on truncation ANG · FACIUS F · Reverse. Coat of arms with star above. GETREU DER NATUR UND KUNST 36 mm. Bronze. [A. & E. p. 57, 350.] R.J.E. Collection. PLATE 119

1094. Obverse. *Bust facing left.* KARL FRIEDRICH ZELTER 1758-1832 DER BEGRÜNDER DER ERSTEN DEUTSCHEN MÄNNER-LIEDERTAFEL \* Signed JAUNER · Reverse. A lyre with branches of laurel and oak upon which a tablet inscribed WAHLSPRUCH and between two staves of music DEM LIED SEI UNSER HERZ GE- | WEIHT, DEM LIED SEI UNSER HERZ GEWEIHT · Below R · V · WEINZIRL. On the shaft of the lyre 1876-1901. Below M · G · V · GERSTHOFER-LIEDERTAFEL WIEN Oval 58 x 49 mm. Bronze. [A. & E. p. 57, 351.] Description taken from this source.

1095. Obverse. *Bust to left.* Above, segment of a wreath. Below · C · F · ZELTER · | \* 11 · DEZ · 1758 \* | 15 · MAI · 1832 Signed SIEBVRG Reverse. A lyre. Below FEST · VND · KLAR \* | \* TREV · VND · WAHR | FÜR · VERDIENST · VM · DEN | DEUTSCHEN · MÄNNERGESANG | GESTIFTET · VON · DER | BERLINER · LIEDERTAFEL | 1909 · | \* — \* | Signed AWES MÜNZE BERLIN Below NUR FÜR | SAMMELZWECKE (incised). Octagonal 81 x 57 mm. Bronze. R.J.E. Collection. PLATE 119

## GEORG FRIEDRICH ZIEBLAND

Born 1800 at Regensburg; died 1873 in Munich. He studied under Quaglio, and received a grant from the Bavarian King, Ludwig I, enabling him to study and travel in Italy. Upon his return to Munich, Ziebland designed a building for the Land-tax commission, the basilica of St. Boniface, and the exposition hall on the Königsplatz. Outside of Munich his principal works are the mural decorations of King Ludwig's villa in Rome, a memorial chapel at Aibling, the completion of the Auerkirche, and the restoration of the Wartburgerschloss, famous as the scene of Wagner's Tannhäuser. He was professor at the academy of Munich and building councillor for that city.

1096. Obverse. *The exposition building.* In exergue GEGRÜNDET 1838. | ERÖFFNET 1845. | DEN 25 AUG. Signed BIRNBÖCK · F · Reverse. KUNST UND | INDUSTRIE- | AUSSTELLUNGS-GEBÄUDE | ZU MÜNCHEN, | ERRICHTET VON | LUDWIG I | KÖNIG VON BAYERN, | NACH DEM PLANE DES | K. CIVIL-BAU-INSPECTOR | F. ZIEBLAND. | — 40 mm. White metal. [Hauser 509.] Staatliche Münzsammlung, Munich. PLATE 124

1097. Uniface. *Head to right.* Within two heavy concentric circles FRIEDRICH · ZIEBLAND ERBAUER · DER BASILICA · STI. · BONIFACII · IN · MÜNCHEN below, a clover leaf. 200 mm. Bronze cast. [Hauser 475.] Staatliche Münzsammlung, Munich. PLATE 124



## FEDERICO ZUCCHERI

Born 1542 at Sant'Angelo in Vado; died 1609 at Ancona. He was an architect, but was better known as an artist, being a pupil of his brother Taddeo Zuccheri. After several years spent in England as a portrait-painter, he went to Rome and there designed his own residence on the Monte di Trinità. At Florence, Zuccheri painted the frescoes in the cupola of the cathedral, which had been left incomplete on the death of Vasari; he also painted frescoes in the Escorial for Philip II of Spain. He was the author of "Idea dei pittori, scultori e architetti."

1098. Obverse. *Bust to right in garb of the period with ruff.* FEDERICVS ZVCCARVS. 1578. *Signed on truncation* · P · (Pastorino). Reverse. *Section of the dome of the cathedral in Florence.* TENP · FRANC · MED · MAG · DVX · ETRVRIÆ · Below PINSIT 51 mm. Bronze cast. [Armand I, p. 210, 135; Hill p. 76, 58.] British Museum. PLATE 120

1099. Obverse. *Bust to right in garb of the period with ruff.* FEDERICVS ZVCHARVS Reverse. *The high altar of San Lorenzo in the Escorial.* MD 88 Inscription PHILIPPO · II · ARAM MAX · IN AEDE · R · LAVR MART PICT EXORNAT 61.5 mm. Bronze cast. [Armand II, p. 271, 25; Hill p. 76, 59.] British Museum. PLATE 120

NOTE. Hill calls attention to the R after AEDE which Armand reads as a B (eati), but which is clearly an R in the British Museum specimen.

## SIMON BOGAMIL AMADEUS ZUG

Born 1733 in Saxony; died 1807 in Warsaw. He spent most of his life in Poland, being a favorite of King Stanislaus August III, who appointed him to the position of court architect. Later the king made Zug a knight and had a medal struck in recognition of his gratuitous services in designing the Evangelical church, and of a liberal donation made by him toward the expenses of the edifice. This church, a section and an elevation of which are shown on the medals described below, represents Zug's most important architectural achievement, but he also designed a sanctuary at Nieborov, built the Dekerta palace and numerous private residences at Warsaw. Zug wrote in German a study of the gardens of that city, and this text has since been translated into Polish.

1100. Obverse. *Bust to right with peruke and in the garb of the period.* SIMON AMADEUS ZUG ARCHITECTUS ELECT: SAX: *Signed* I. P. HOLZHEÜSSER F. Reverse. *Transverse section of the Protestant church at Warsaw.* DEDICATUM D. XXX. DECEMB: MDCCCLXXXI. In exergue INDUSTRIÆ GRATUITÆ | AUG: CONF: EVANGELICI | VARSAVIENSES 67 mm. Silver. [Ampach 10138; Wellenheim II, 15151.] R.J.E. Collection. PLATE 124
1101. Obverse. *Front elevation of the Protestant church at Warsaw.* QUICUNQUE ORAVERIT IN LOCO ISTO EXAUDI: In exergue DIE XXIII. APRILIS. | A.D. MDCCCLXXVII. | S. A. R. XIII. *Signed* S. G. ZUGK INVENT: I. P. HOLZHEÜSSER F. Reverse. HAS ÆDES | DEO T. O. M. SACRAS | COETUS VARSAVIENS: | AUGUST: CONFESSION: | EX CONSENSU STANISL: AUG: REGIS | ET REIPUBLICÆ | STRUERE | COEPIT. 52 mm. Silver. R.J.E. Collection. PLATE 124

## ERNST FRIEDRICH ZWIRNER

Born 1802 at Jacobsvalde, in Silesia; died 1861 at Cologne. His preparation for his profession included courses of study at Brieg, Breslau, and Berlin, after which he became a pupil of Schinkel, who took great interest in Zwirner, using him as an assistant in Berlin and Colberg and recommending him for other appointments. In 1833 Zwirner moved to Cologne in response to a call to be building inspector for certain additions to the cathedral. Other and more important work was soon entrusted to him, with the result that the reconstruction of the Cologne cathedral became the main interest of his life, winning for him every conceivable honor and distinction. His activity, however, was not confined to this one great undertaking. In the same city, he built the synagogue, and at Remagen the Apollinariskirche; these two edifices, as well as the great Cologne cathedral, are shown on medals described below. Zwirner also rebuilt churches at Elberfeld and Mühlheim, and reconstructed several of the Rhine castles. His devotion to the work of restoring the Cologne cathedral was so great that many of his contemporaries felt his indefatigable zeal had hastened his death. He was buried at Melaten in a tomb prepared in his honor by the municipality of Cologne.

1102. Obverse. *Cologne cathedral as completed.* DER DOM ZU KÖLN IN SEINER ZUKÜNFTIGEN VOLLENDUNG | UNSERE HOFFNUNG. In exergue GESTOCHEN VON J. WIENER | NACH DEM VOM DOM-BAUMEISTER E. F. ZWIRNER | ERGÄNZTEN BAUPLANE. | VERLAG VON F. C. EISEN IN KÖLN. | Reverse. *View of the cathedral, with the spires, roof over nave, transept, and lantern missing.* Legend JUBELFEIER

AM 14. AUG: 1848 DER ERSTEN GRUNDSTEINLEGUNG DES DOMES ZU KÖLN AM 14 AUG:  
1248 | UNSERE FREUDE *In exergue* EINWEIHUNG DES HOHEN CHORS AM 27 SEPT: 1322 |  
OFT UNTERBROCHENER FORTBAU BIS ETWA 1500 | GÄNZLICHER STILLSTAND BIS ZUR  
ZWEITEN | GRUNDSTEINLEGUNG AM 4 SEPT: 1842 | DURCH FRIEDRICH WILHELM IV | KÖNIG  
VON PREUSSEN | 1851 60 mm. Bronze. [Missing in Rev. Belge 1883.] R.J.E. Collection. PLATE 125

NOTE: This medal and the four immediately following belong to a series representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

1103. Obverse. Same as No. 1102. Reverse. Same as No. 1102 except that the transept has been completed, but the spires, roof over nave, and lantern are still missing and the final date is 1855. 60 mm. Bronze. [Rev. Belge 1883, p. 23, 3.] R.J.E. Collection. PLATE 125

NOTE: "Revue Belge de Numismatique" makes no mention of the final date.

1104. Obverse. Same as No. 1102 except that the words UNSERE HOFFNUNG are omitted, that KÖLN becomes KOELN, and that ZUKÜNFTIGEN becomes ZUKUENFTIGEN. Reverse. Same as No. 1102 except that the transept, roof over nave, and lantern have been completed, but the spires are still missing. The legend above the building, the words UNSERE FREUDE, and the date are omitted. 60 mm. Bronze. [Missing in Rev. Belge 1883.] R.J.E. Collection. PLATE 125

NOTE: There are other minor die variations in this and in the two preceding medals.

1105. Obverse. Same as No. 1104. Reverse. Same as No. 1102 except that the transept, roof over nave, and lantern have been completed, the two spires have been carried up slightly higher than the roof of the nave, and the final date is 1861. 60 mm. Bronze. [Rev. Belge 1883, p. 36, 31.] Description taken from this source.

1106. Obverse. Same as No. 1104. Reverse. View of the interior of Cologne cathedral. Signed in exergue J. ET CH. WIENER. 60 mm. Bronze. [Rev. Belge 1883, p. 24, 4.] Description taken from this source.

1107. Obverse. Cologne cathedral. DER DOM ZU KÖLN *In exergue* BEGONNEN 1248 | VOLLENDET 1880 upon a scroll. Signed DRENTWETT Reverse. The adoration of the Magi. Above ANBETUNG DER | HL. DREI KÖNIGE *In exergue* DOMBILD ZU KÖLN 51 mm. Bronze gilt. R.J.E. Collection. PLATE 125

NOTE: In the treasury of the cathedral are preserved the bones of the "Three Kings." This is the origin of the three crowns in the coat of arms of the city of Cologne.

1108. Obverse. View of the church of St. Apollinaris near Remagen. Above, the coat of arms of Count Fürstenberg. ST APOLLINARISKIRCHE BEI REMAGEN AM RHEIN *In exergue* GRUNDSTEINLEGUNG AM 22 JULI 1839 | DURCH DEN BAUHERRN DER KIRCHE | FRANZ EGON GRAFEN | VON FÜRSTENBERG- | STAMMHEIM Reverse. Interior of the church. At left INNERES | DER ST APOLLINARISKIRCHE | EINGERICHTET IM JAHRE | 1853 at right PLAN UND AUSFÜHRUNG DURCH E. F. ZWIRNER | BAUMEISTER DES KÖLNER DOMES 1839-1844 | AUSSCHMÜCKUNG DURCH E. DEEGER | FITTENBACH A & C MÜLLER *In exergue* NACH ZEICHNUNGEN VON E. F. ZWIRNER | GESTOCHEN VON J. WIENER | VERLAG VON F. C. EISEN | IN KÖLN 60 mm. Silver and bronze. [Rev. Belge 1883, p. 27, 13.] R.J.E. Collection. PLATE 125

NOTE: This medal and the one immediately below belong to a series representing monumental buildings of Europe, and executed about the middle of the nineteenth century by Jacques Wiener of Brussels. The obverses almost invariably show the exterior of the building, and the reverses usually the interior or a ground plan.

1109. Obverse. View of the synagogue in Cologne. SYNAGOGUE ZU COELN EINGEWEIFHT AM 29 AUGUST 1861 *In exergue* E. F. ZWIRNER ARCHIT. Reverse. Interior of the synagogue. At left and at right inscription in Hebrew characters. Signed J. WIENER F. 60 mm. Bronze. [Rev. Belge 1883, p. 35, 28.] R.J.E. Collection. PLATE 125

#### UNKNOWN ARCHITECT

1110. Uniface. Bust to right. The name of the architect has been carefully obliterated. ARCHITECTE MDCCCXLI Signed DESBOEUF. At bottom x x the significance of which is not apparent. 178 mm. Bronze cast. R.J.E. Collection. PLATE 125





## APPENDIX

In this category come those medals on which the architect's name is in no way featured; those of which no adequate description has been obtainable, and those received too late to be included in their proper position in the body of the book.

1111. PAUL ABADIE (1812-1884). Church at Périgueux, 1854. Signed J. WIENER F. 60 mm. [*Rev. Belge* 1883, p. 31, 19.] *R.J.E. Collection.*
1112. C. ALBERT. Bénédictine de Fécamp, 1900. Signed F. VERNON. [*Gaz. Num.* 1904, p. 411, 104.]
1113. BEAUVOIS. Planquette monument, Père la Chaise cemetery. Signed LEGASTELOIS. [*Gaz. Num.* 1905, p. 378, 3329.]
1114. W. M. BROOKES. Obverse. Names. Reverse. Inscription, 1835. [*Num. Chron.* 1886, p. 291.]
1115. GEORGES PAUL CHEDANNE (born 1861). Palace Hotel, Paris, 1899. Signed F. VERNON. 55 x 71 mm. [*Gaz. Num.* 1899, p. 121, 44.]
1116. ANTONIO CIPOLLA (1822-1874). Savings Bank, Rome, 1872. Signed SPERANZA. 37 mm. [*Risorg. Ital.* p. 221, 1444.]
1117. DEHULST. Inauguration of the casino at Courtrai, 1844. Signed HART GRAVEUR. 50 mm. [*Tourneur* 676.]
1118. ÉDOUARD DEPERTHES. Hôtel de Ville, Paris, 1882. Signed J. C. CHAPLAIN. (See Théodore Ballu, No. 47.)
1119. DÜRICHEN. Altstadt Railway Station, Dresden, 1898. Signed L. D. (See Ernst Friedrich Giese, No. 450.)
1120. ALPHONSE DURAND (1813-1882). Hospice général de Meaux, 1840. Signed BORREL. 52 mm. [*Gaz. Num.* 1902, p. 343, 18.]
1121. THEODOR S. J. EYRICH (born 1838). Bubenreuther Haus, Erlangen, 1889. Signed LAUER NÜRNBERG. 55 mm. [*Lauer Cat. Plate* 33, 299.] *R.J.E. Collection.*
1122. CHARLES FOWLER. Obverse. Arms of Exeter. Reverse. Market, 1837. [*Num. Chron.* 1886, p. 297.]
1123. ANTOINE MARTIN GARNAUD (1796-1861). Monument of Louis Napoleon, King of Holland, 1861. Signed VAUTHIER-GALLE SCULPTEUR. GRAVEUR. 72 mm. [*Bramsen* 2067.]
1124. ABRAHAM NICOLAAS GODEFROY (born 1822). Orphan Asylum, Amsterdam, 1882. Signed J. ELION. 70 mm. [*Zwierina* 1864-1893, 578.] *R.J.E. Collection.*
1125. JAMIN. Hôtel de Ville, Levallois-Perret, 1898. Signed A. RIVET. 44 mm. [*Domp. de Chanfpié* p. 32, Plate 26, 110.]
1126. W. KULHANEK. St. Raphael's chapel in the institute for the blind, Prague, 1844. 35 mm. [*Donebauer* p. 568, 4867.] *R.J.E. Collection.*
1127. ÉTIENNE ÉLOI LABARRE (1764-1833). (with R. Henry), Colonne de la Grande Armée, Boulogne, 1847. Signed BORREL. 59 mm. [*Gaz. Num.* 1902, p. 351, 53.]



1128. GEORG LUDWIG FRIEDRICH LAVES (1788-1864). Royal Theatre, Hannover, 1852. Signed BREHMER GRAY. 59 mm. [*Knigge* p. 236, 4058.] *R.J.E. Collection.*
1129. NAPOLEON LE BRUN. Cathedral of St. Peter and St. Paul, Philadelphia, 1854. Signed PAQUET F. 80 mm. *R.J.E. Collection.*
1130. PAUL EUGÈNE LEQUEUX (1806-1873). Église de Notre Dame de Clignancourt, 1872. Signed A. BORREL. 76 mm. [*Gaz. Num.* 1904, p. 10, 27.]
1131. A. MEDER. Coat of arms and Rathaus, Cologne, 1854. Signed J. WIENER. 58 mm. [*Rev. Belge* 1883, p. 130, 203.]
1132. W. B. MOFFATT. Infant Orphan Asylum, Wanstead, 1843. Signed TAYLOR BIRM: (See George Gilbert Scott, No. 941.)
1133. R. DE MONFERRAND. Church of St. Isaac, St. Petersburg, 1858. Signed JACQUES WIENER F. 60 mm. [*Rev. Belge* 1883, p. 31, 20.] *R.J.E. Collection.*
1134. W. I. J. OFFENBERG. St. Jacob's Home for the Aged, Amsterdam, 1866. Signed J. ELION F. 70 mm. [*Zwierzina* 1864-1898, 69.] *R.J.E. Collection.*
1135. CORNELIS OUTSHOORN (1813-1875). Hebrew Orphan Asylum, Amsterdam, 1865. Signed J. ELION FEC. 68 mm. [*Zwierzina* 1864-1898, 33.] *R.J.E. Collection.*
1136. PAOLO POSI (1708-1776). Restoration of the Pantheon, 1757. Signed O. HAMERANI. 40 mm. [*Mazio* 480.]
1137. WILLIAM RAILTON (died 1877). Nelson Column, Trafalgar, 1843. Signed J. TAYLOR. 43 mm. *American Numismatic Society.*
1138. JEAN EUGÈNE ROUYER (born 1827). Mairie, X<sup>e</sup> Arrondissement, Paris, 1897. Signed ALPHÉE DUBOIS. 75 mm. [*Gaz. Num.* 1906, p. 21, 73.]
1139. SCHACRE. Catholic Church at Mulhouse, 1860. Signed MASSONNET EDIT. 50 mm. [*Schoen, Monnaies et méd. de Mulhouse*, p. 89.]
1140. ANDREAS SCHLÜTER (1664-1714). Statue of the Grosser Kurfürst. Signed CHRISTIAN WERMUTH.
1141. ARCHIBALD SIMPSON (1790-1847). Marischal College, Aberdeen, 1837. Signed HALLIDAY. 51 mm. *British Museum.*
1142. LÉON SUÿS (1824-1887). Stock Exchange, Brussels. Signed A. FISCH GR: 67 mm. [*Rev. Belge* 1883, p. 249, Plate 1.]
1143. TIELEMAN FRANS SUÿS (1783-1861). Church of St. Joseph, Brussels, 1842. Signed BRAEMT SC. 68 mm. [*Tourneur* 591, Plate 22, 1.]
1144. A. TRAPPENIERS. Cité Fontainas, 1865. Signed J. WIENER F. 50 mm. [*Rev. Belge* 1883, p. 85, 129.] *R.J.E. Collection.*
1145. LUIGI VANVITELLI (1700-1773). Lazaretto at Ancona, 1734. Signed O H (*Ottone Hamerani*). 71 mm. [*Mazio* 443.] *R.J.E. Collection.*



PLATES





1



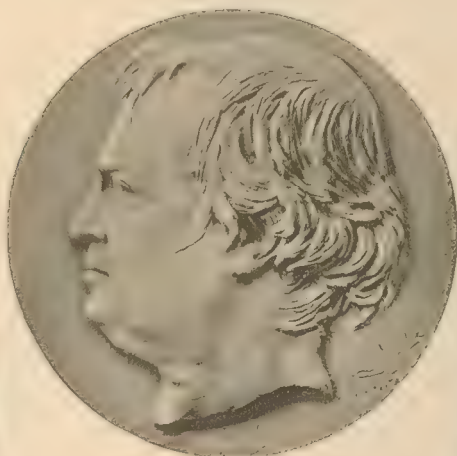
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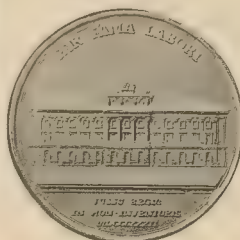
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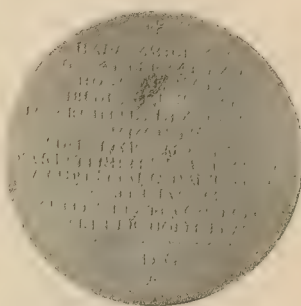
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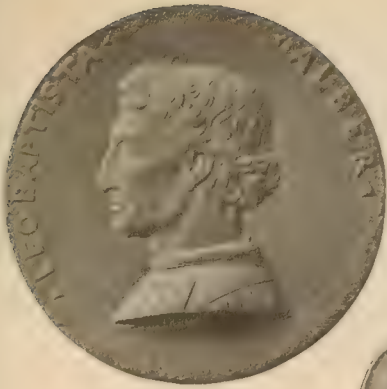
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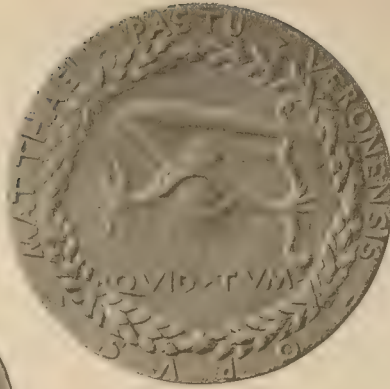
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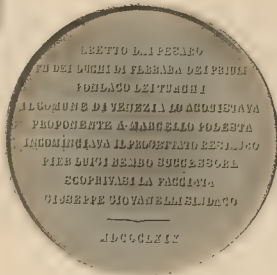
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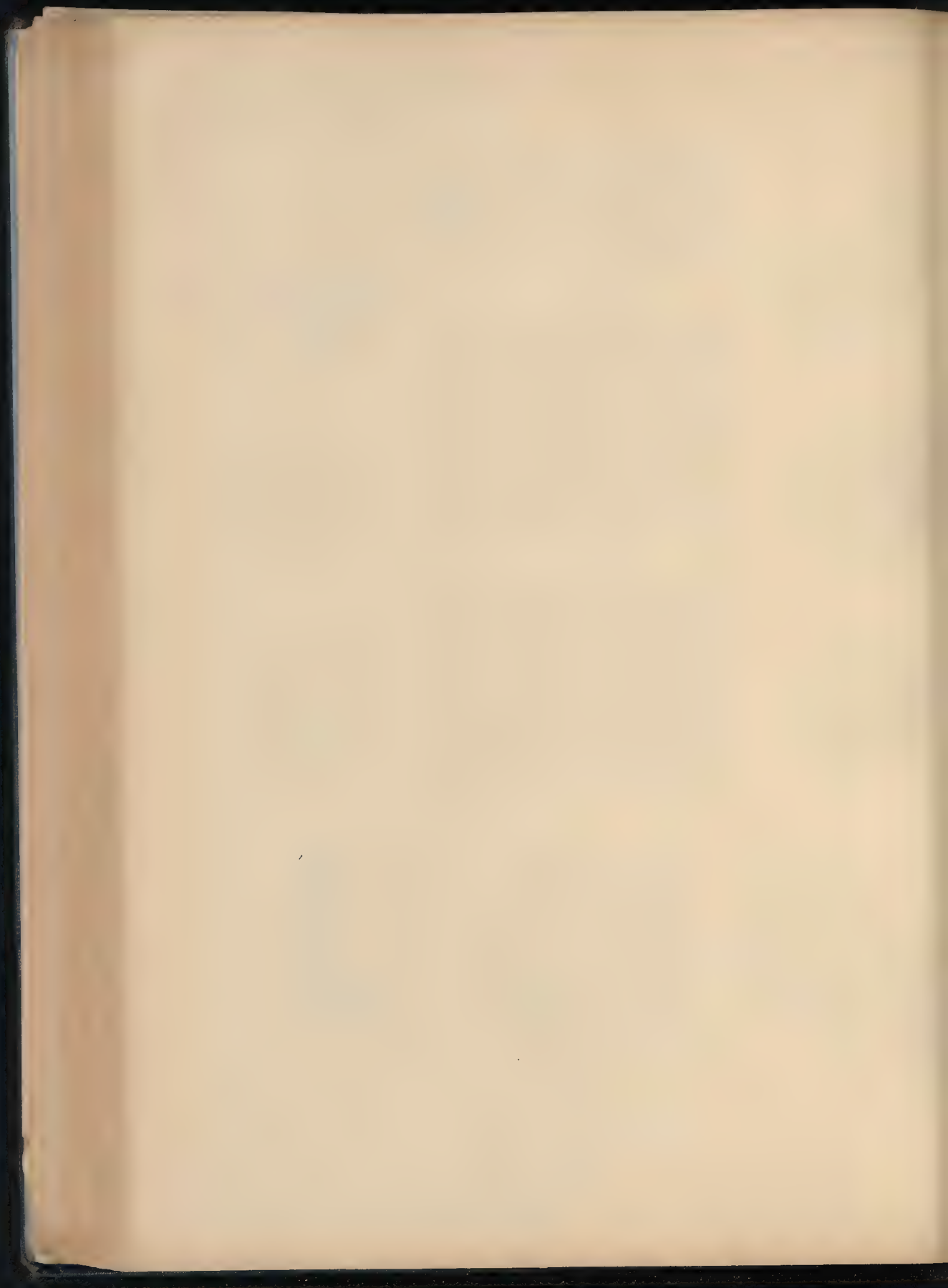
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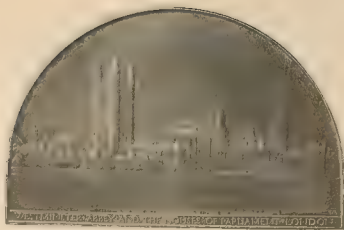


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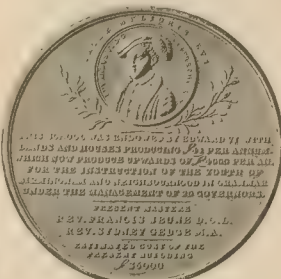
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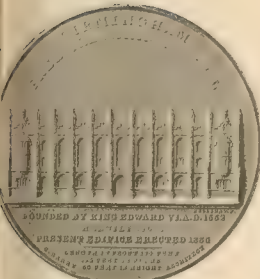
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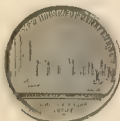
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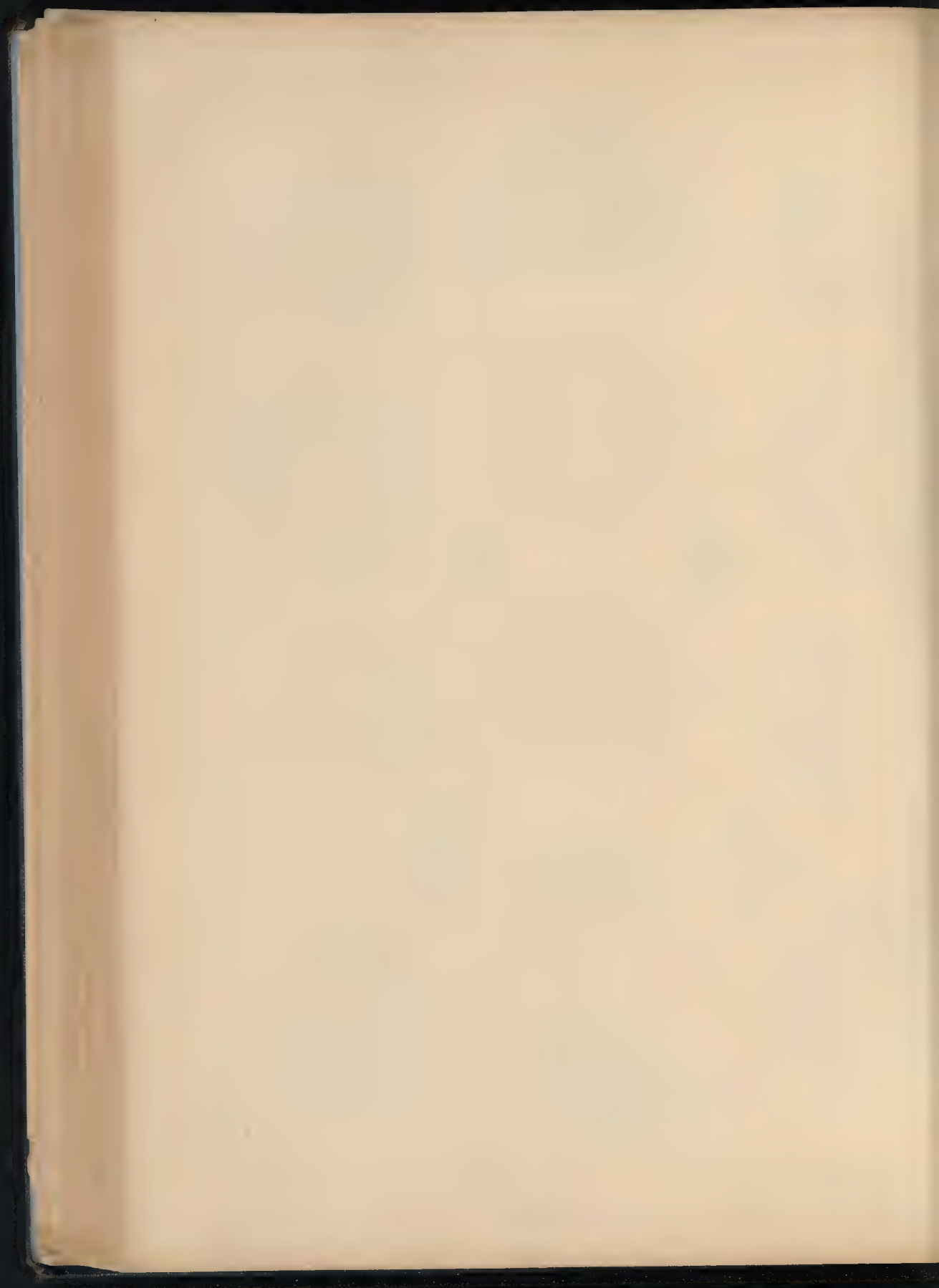
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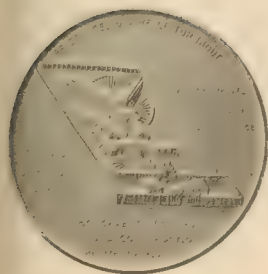


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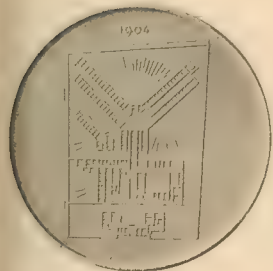
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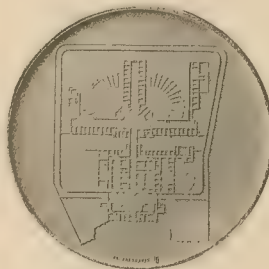
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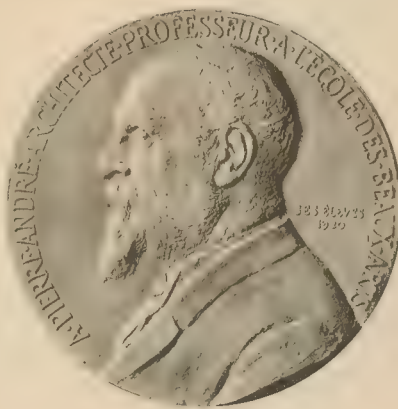
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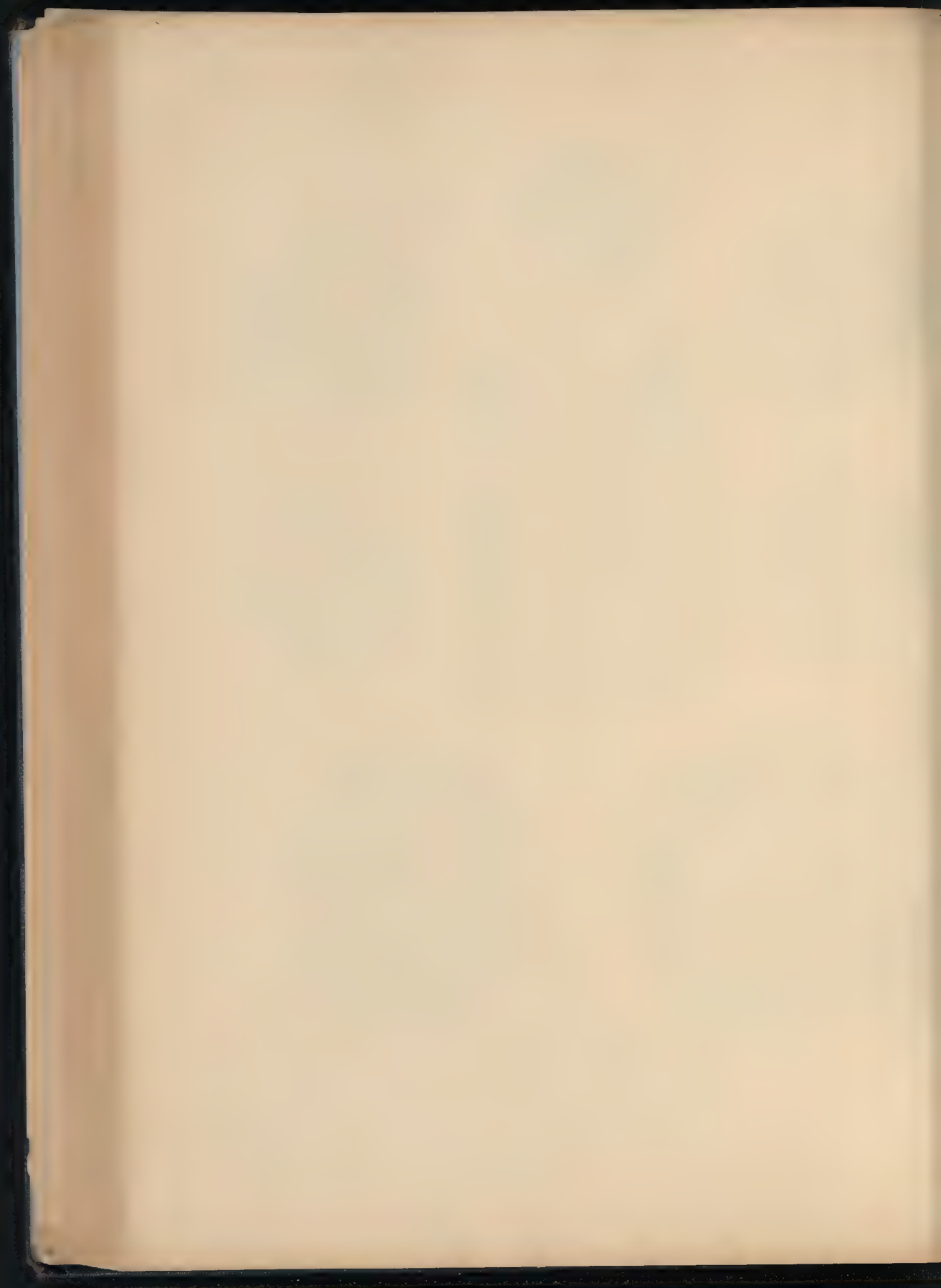
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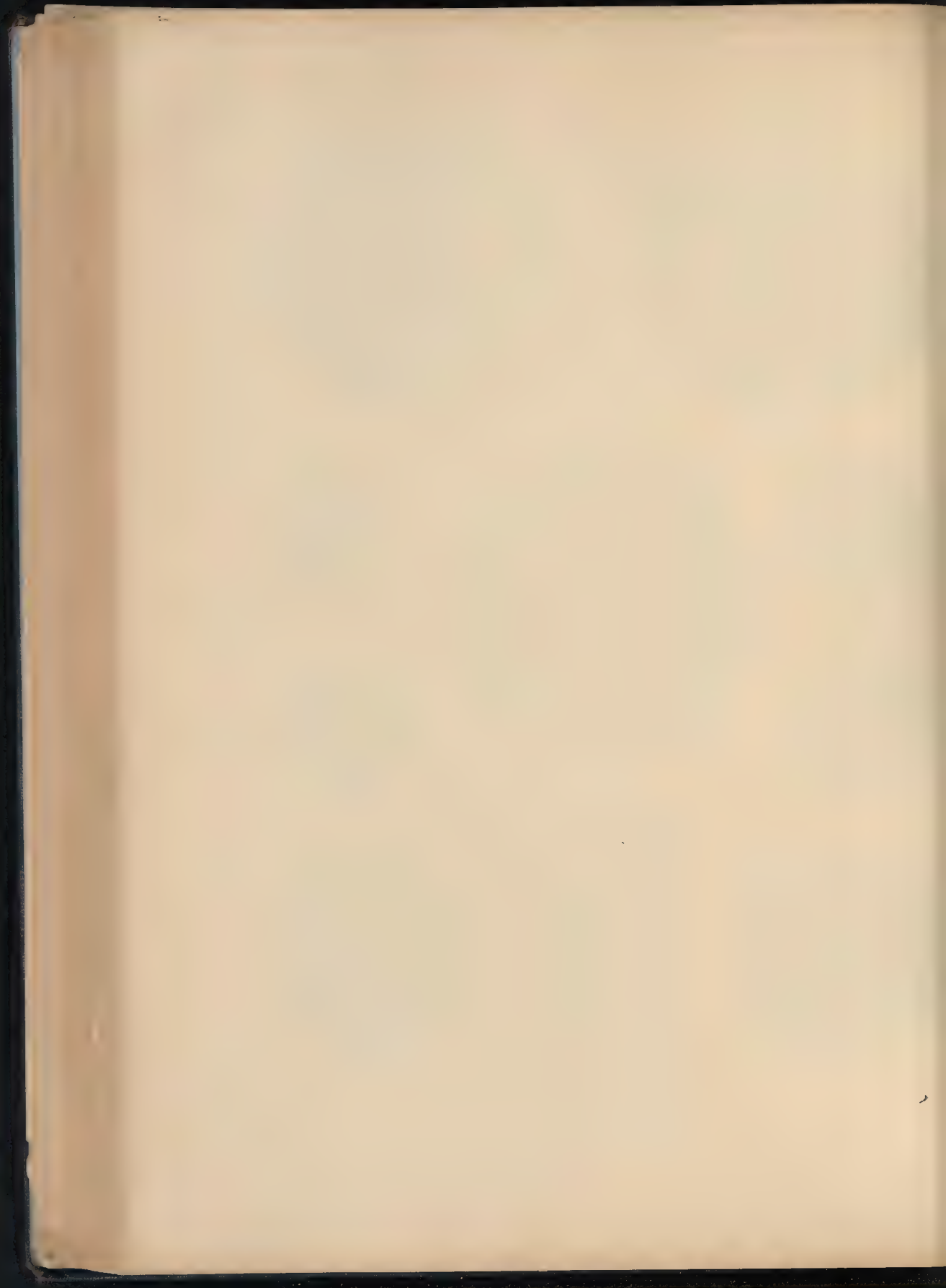


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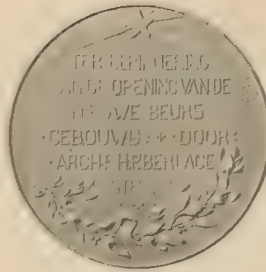




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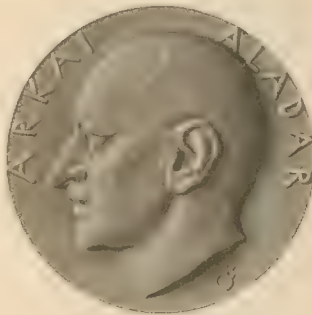
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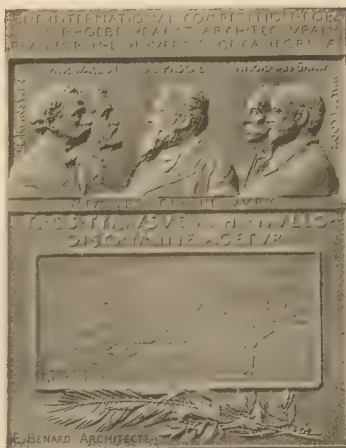
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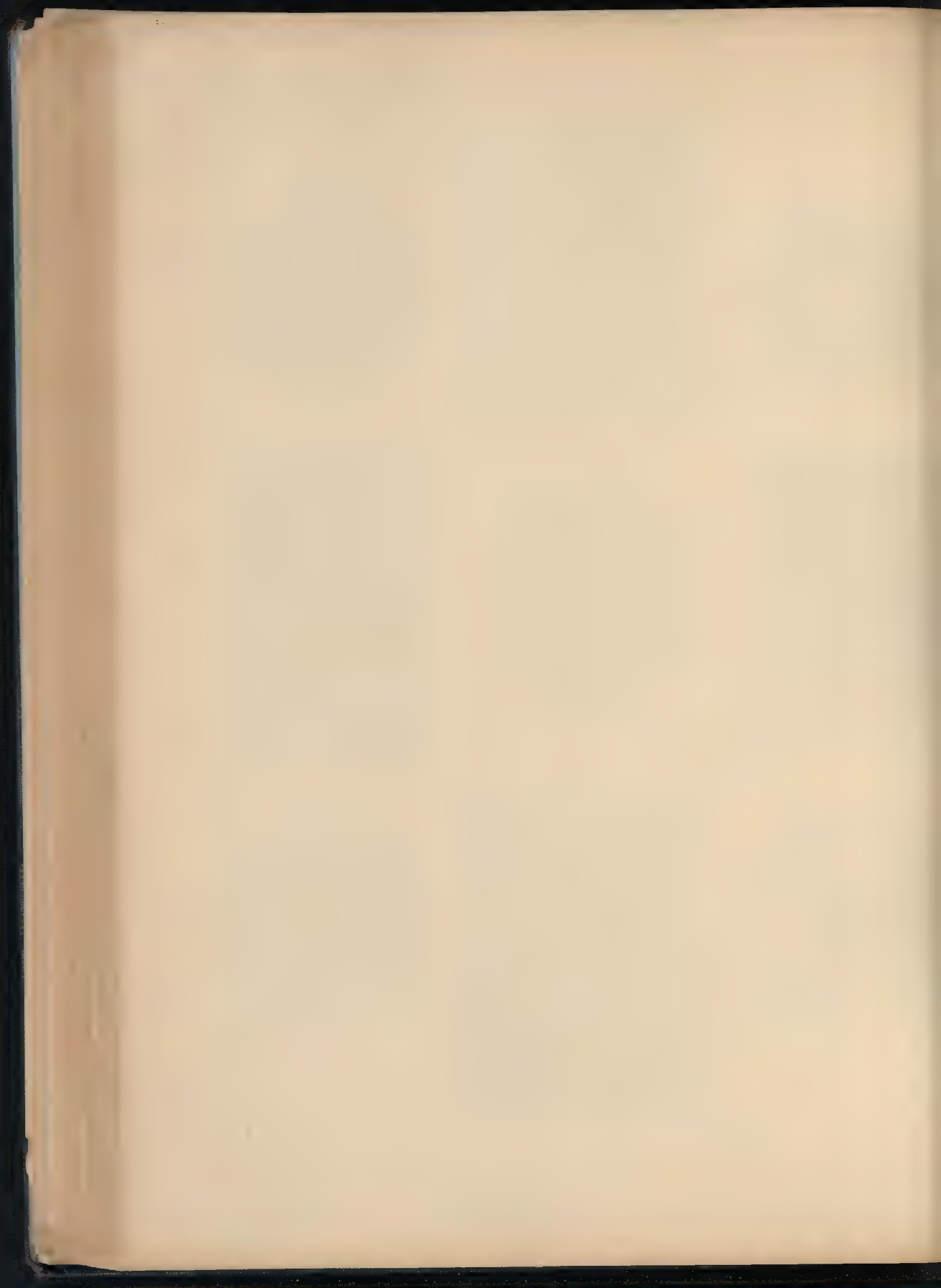
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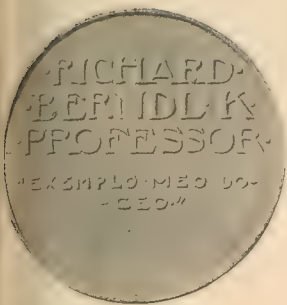


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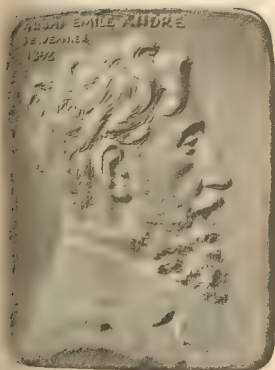
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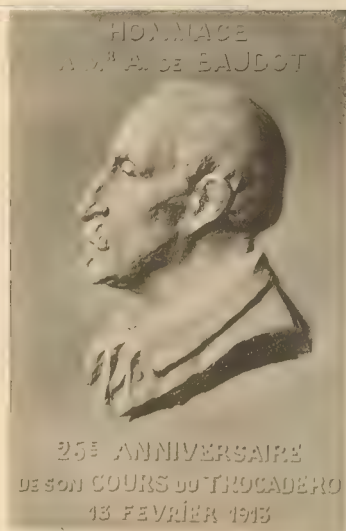
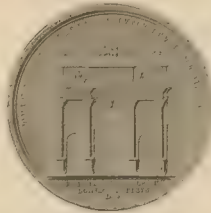
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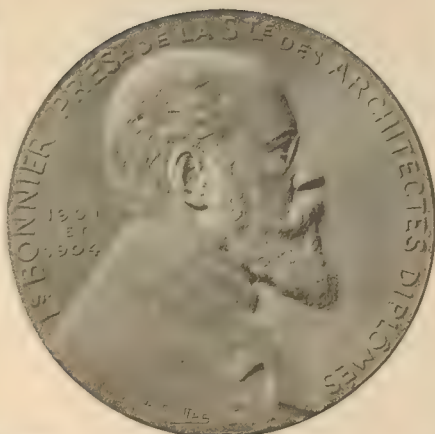
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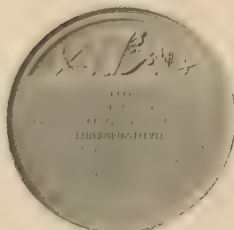
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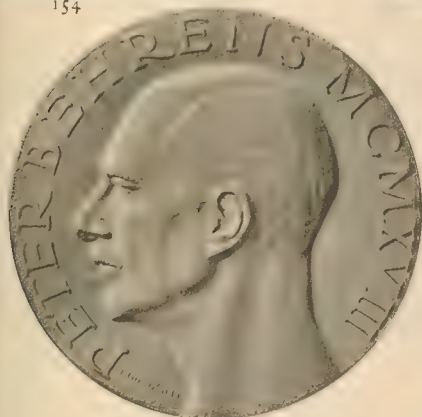
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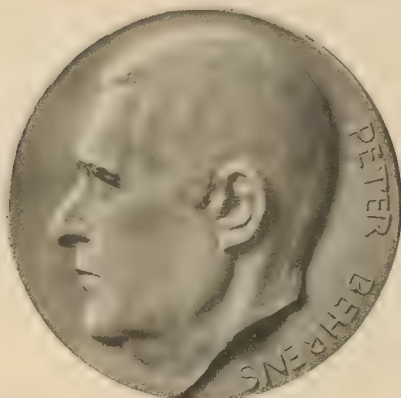
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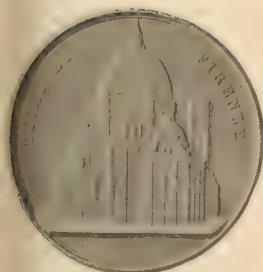
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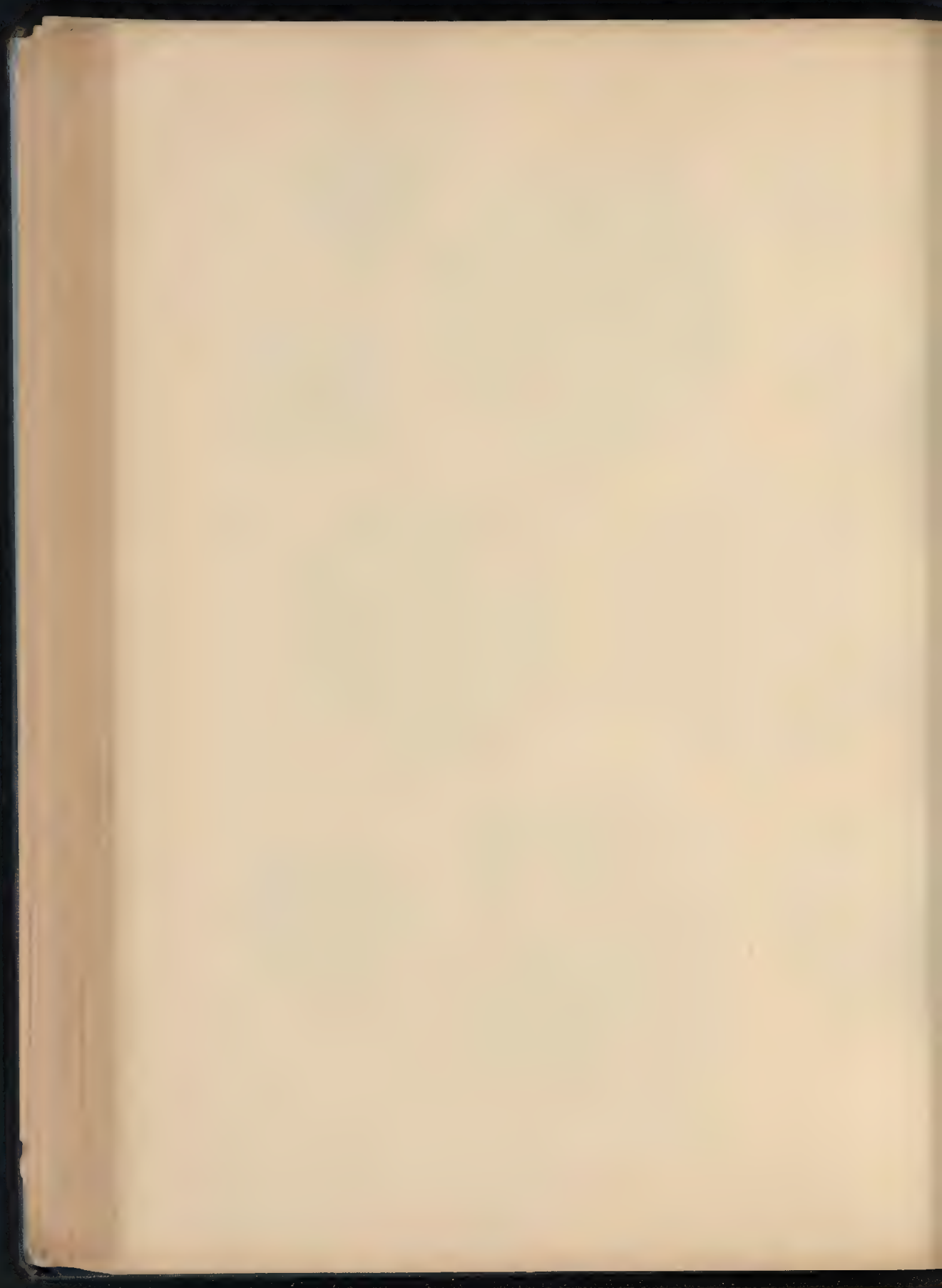


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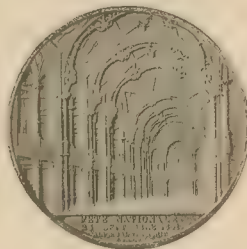
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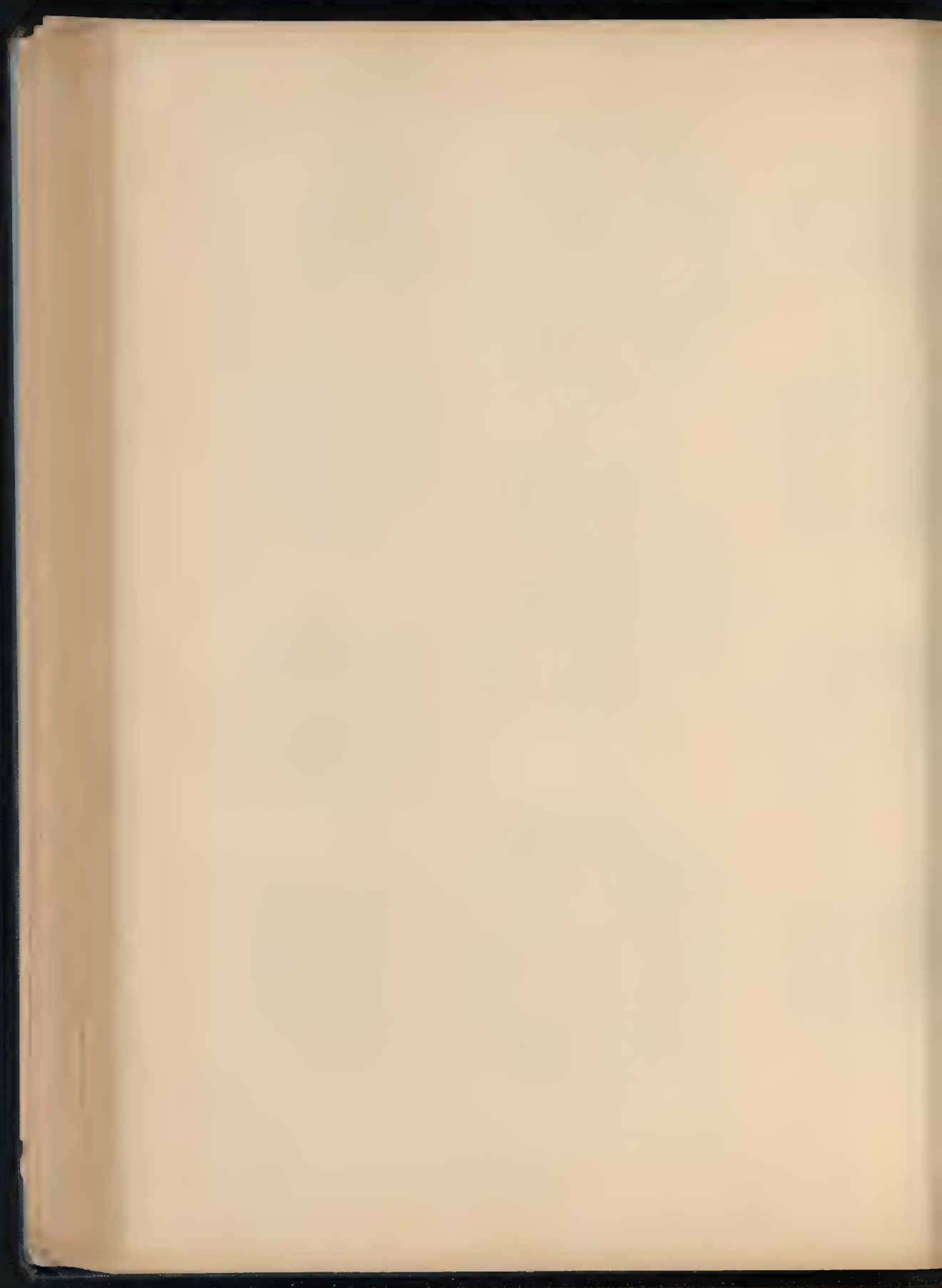
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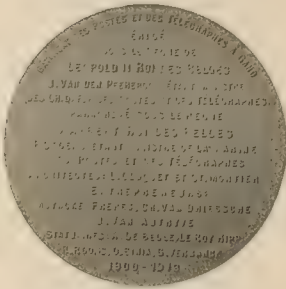
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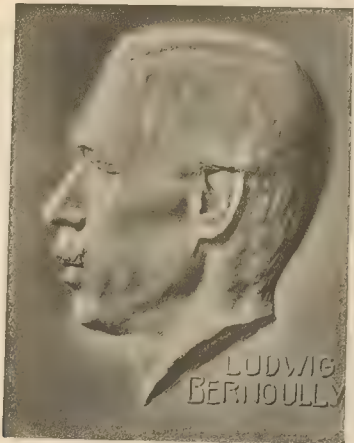
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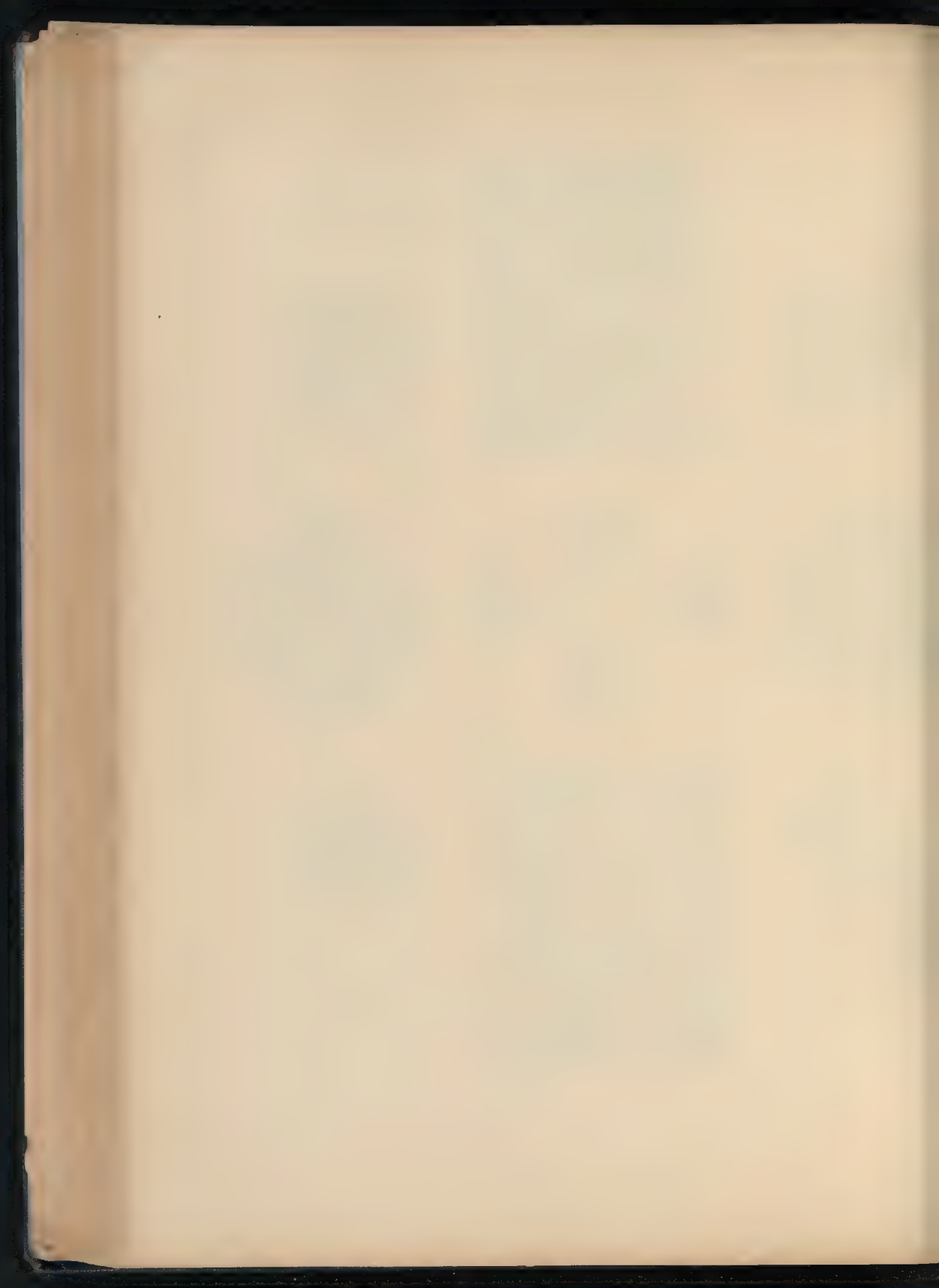
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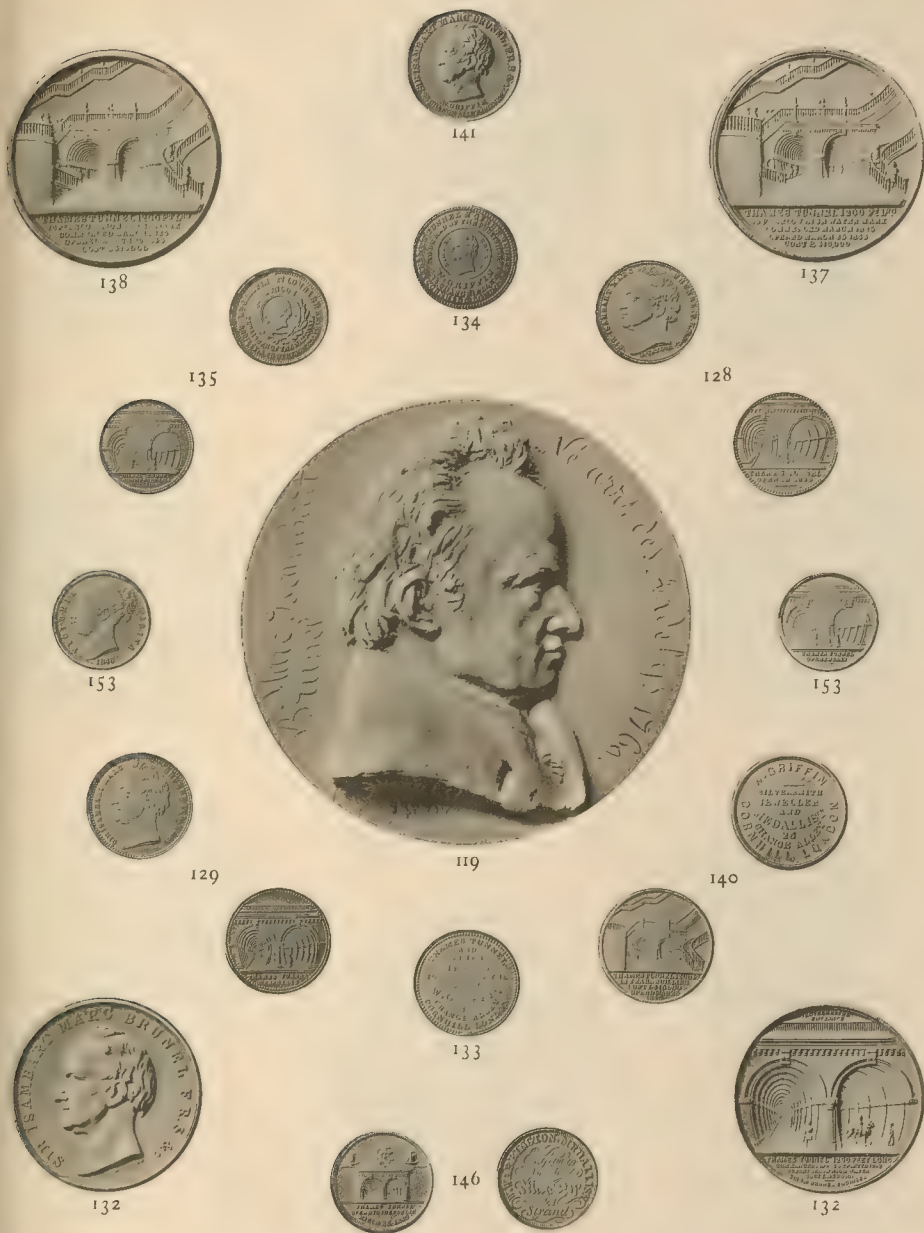


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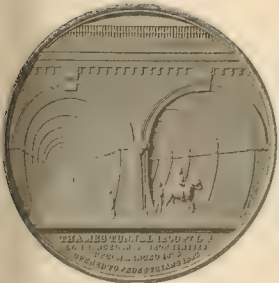
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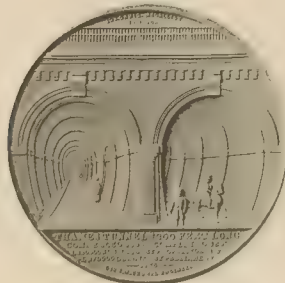
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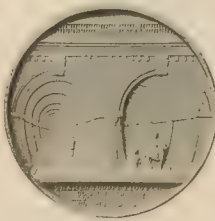
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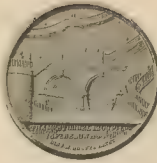




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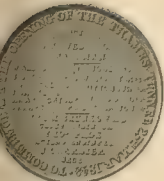
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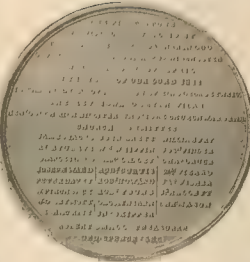
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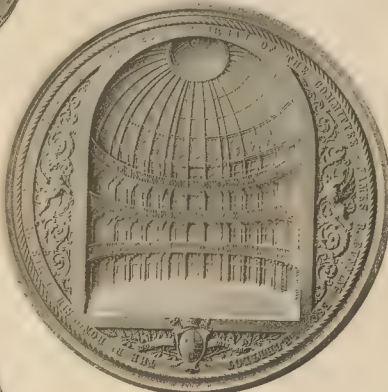
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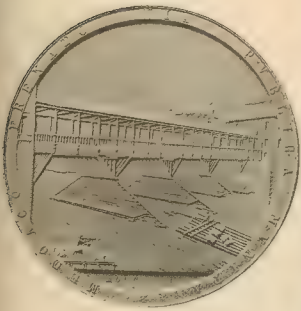
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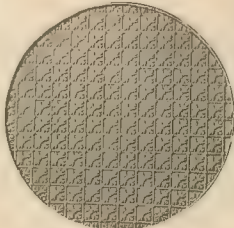
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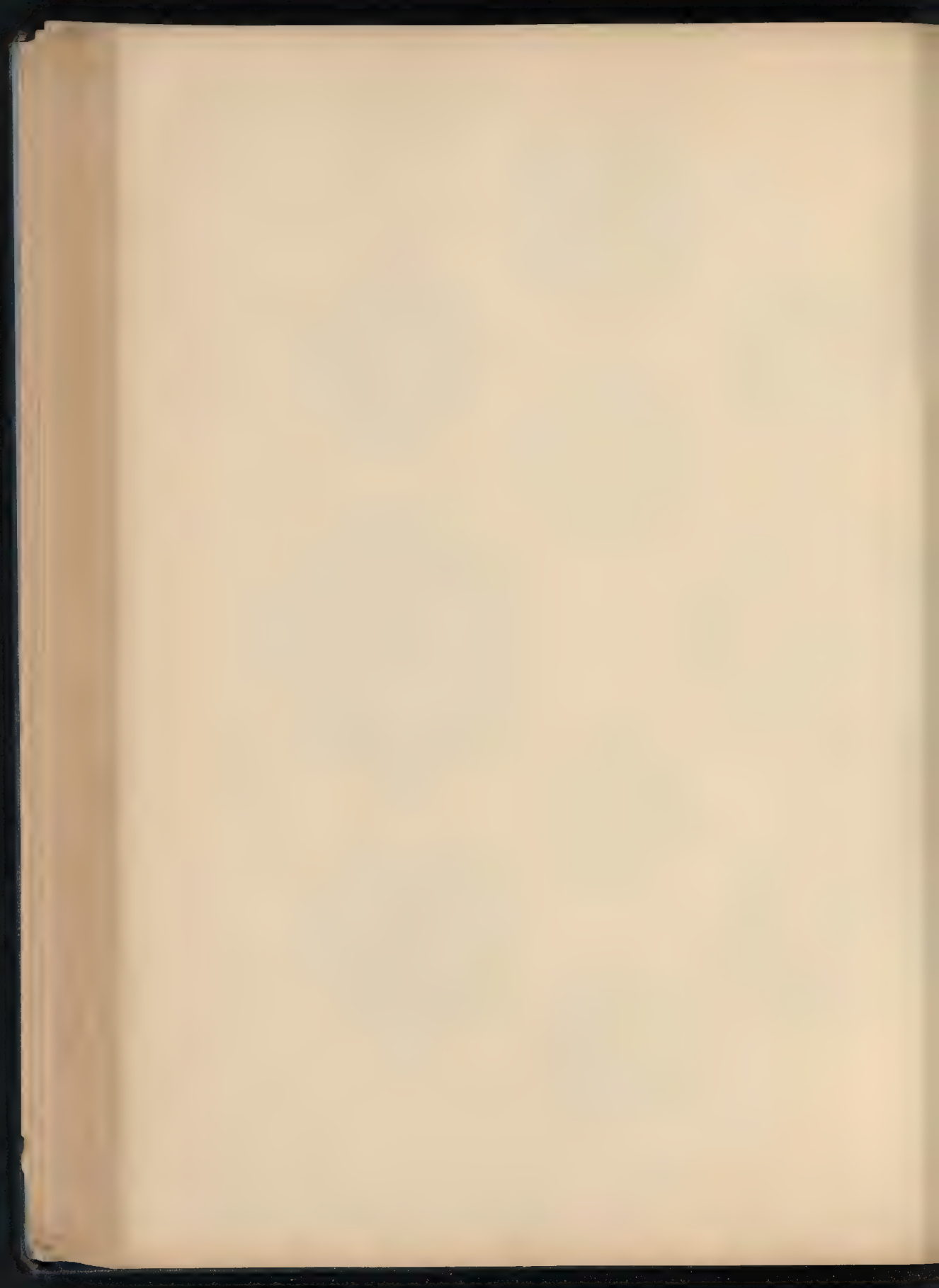


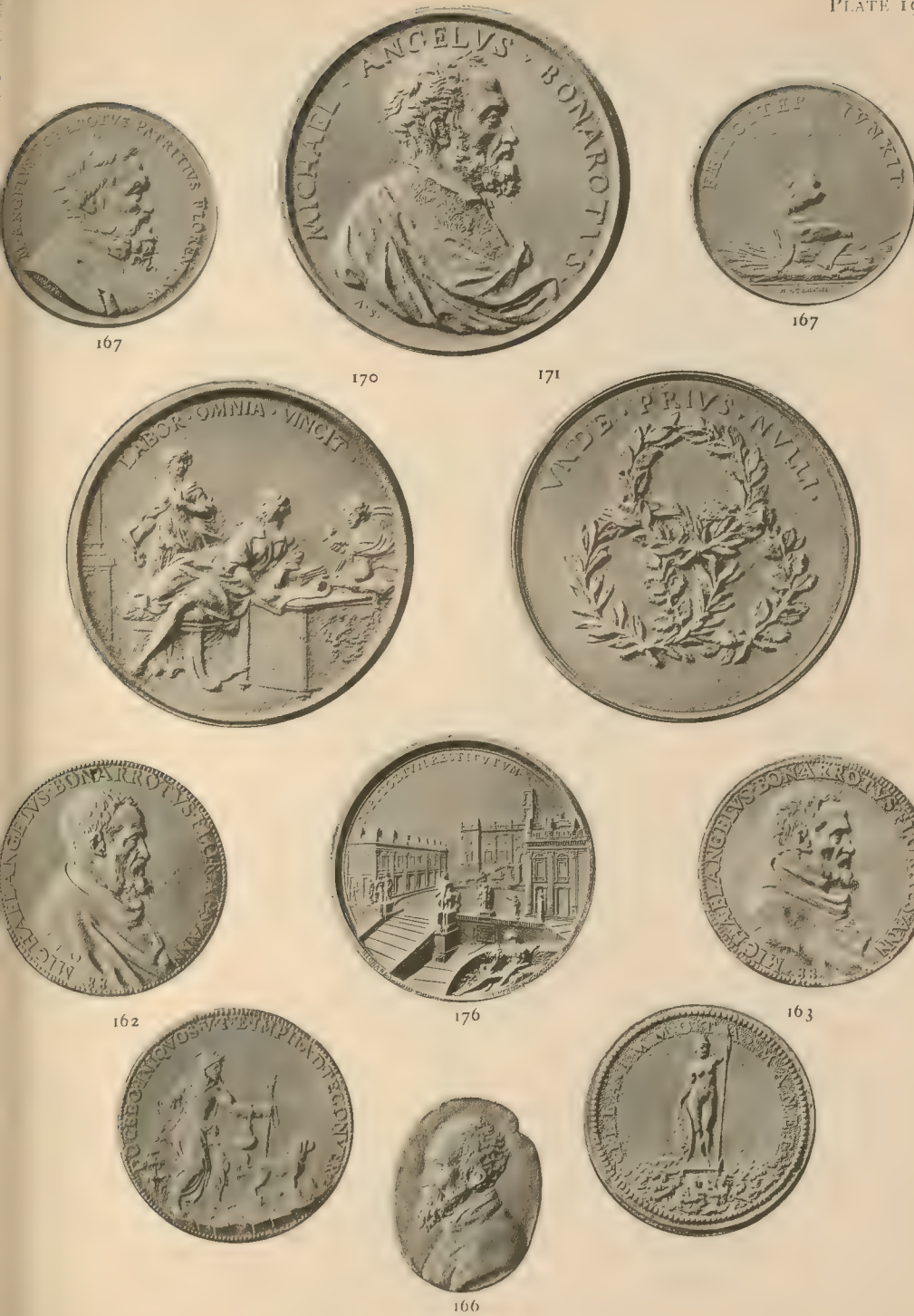
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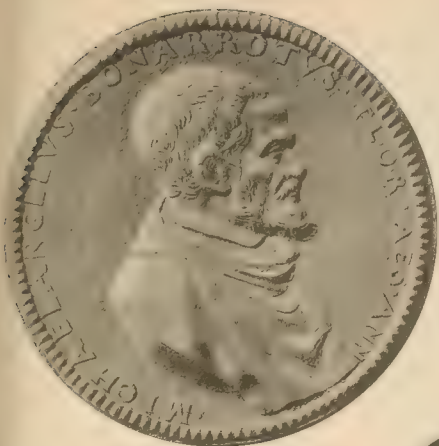












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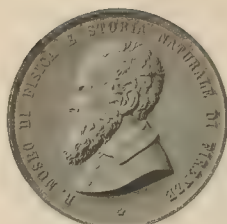




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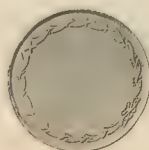
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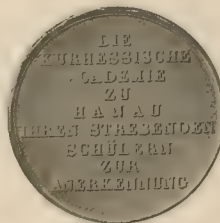
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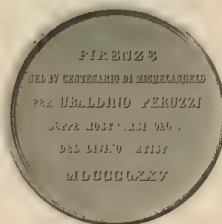
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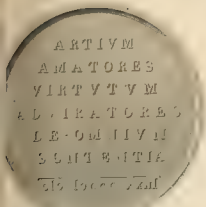
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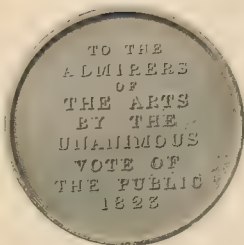
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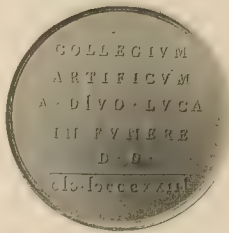
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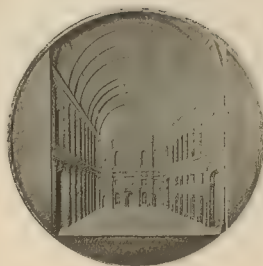
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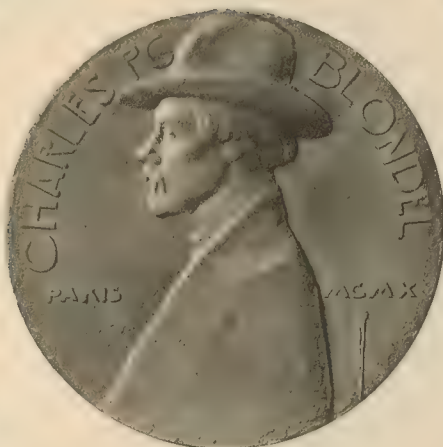
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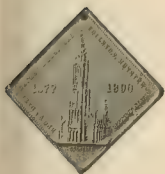
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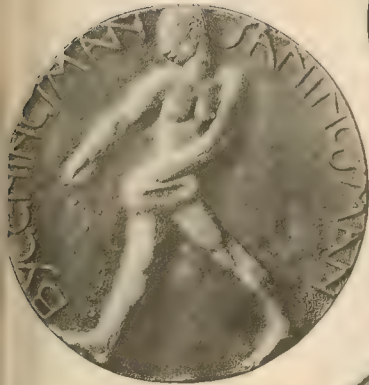


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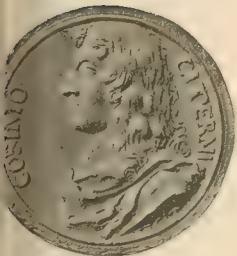
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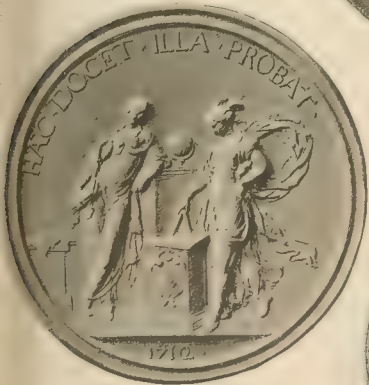
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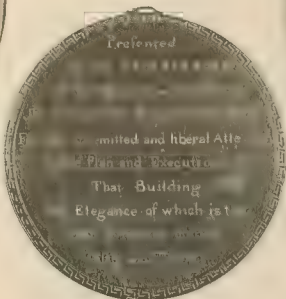
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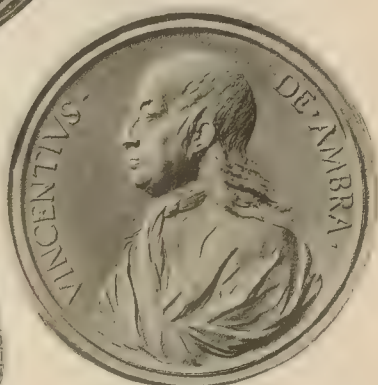
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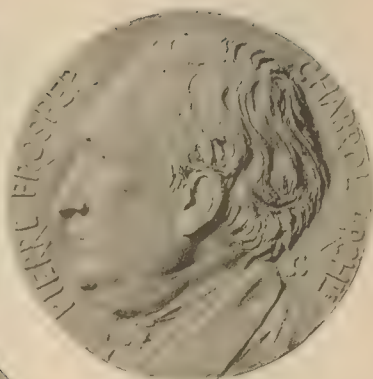




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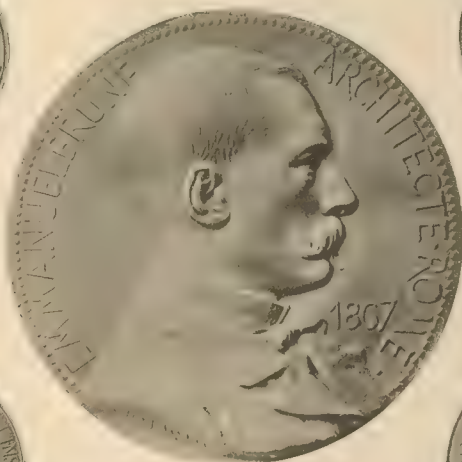
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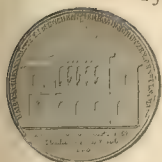
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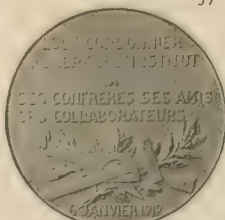
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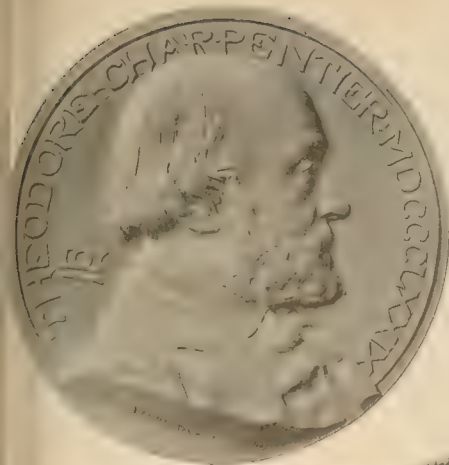


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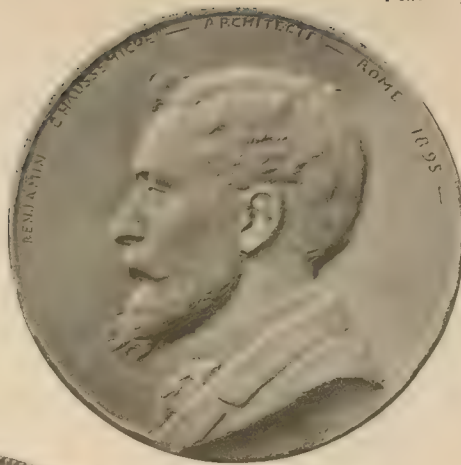


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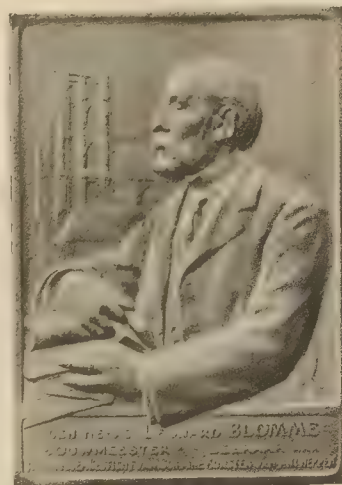
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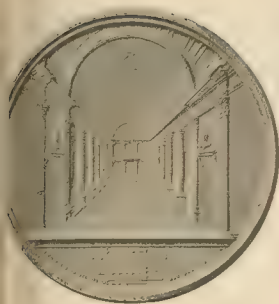
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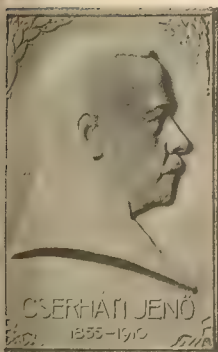
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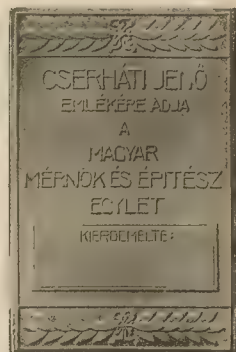
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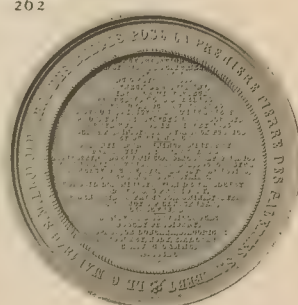
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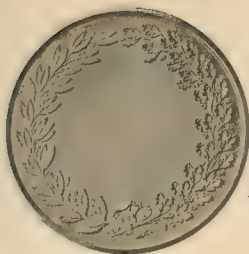


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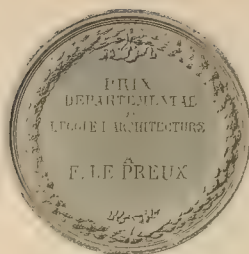




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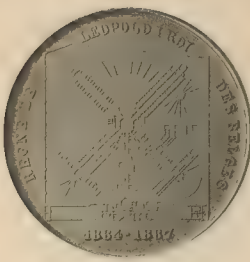




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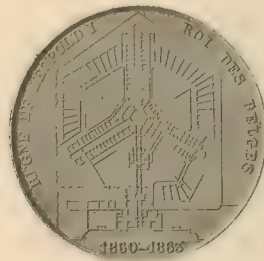
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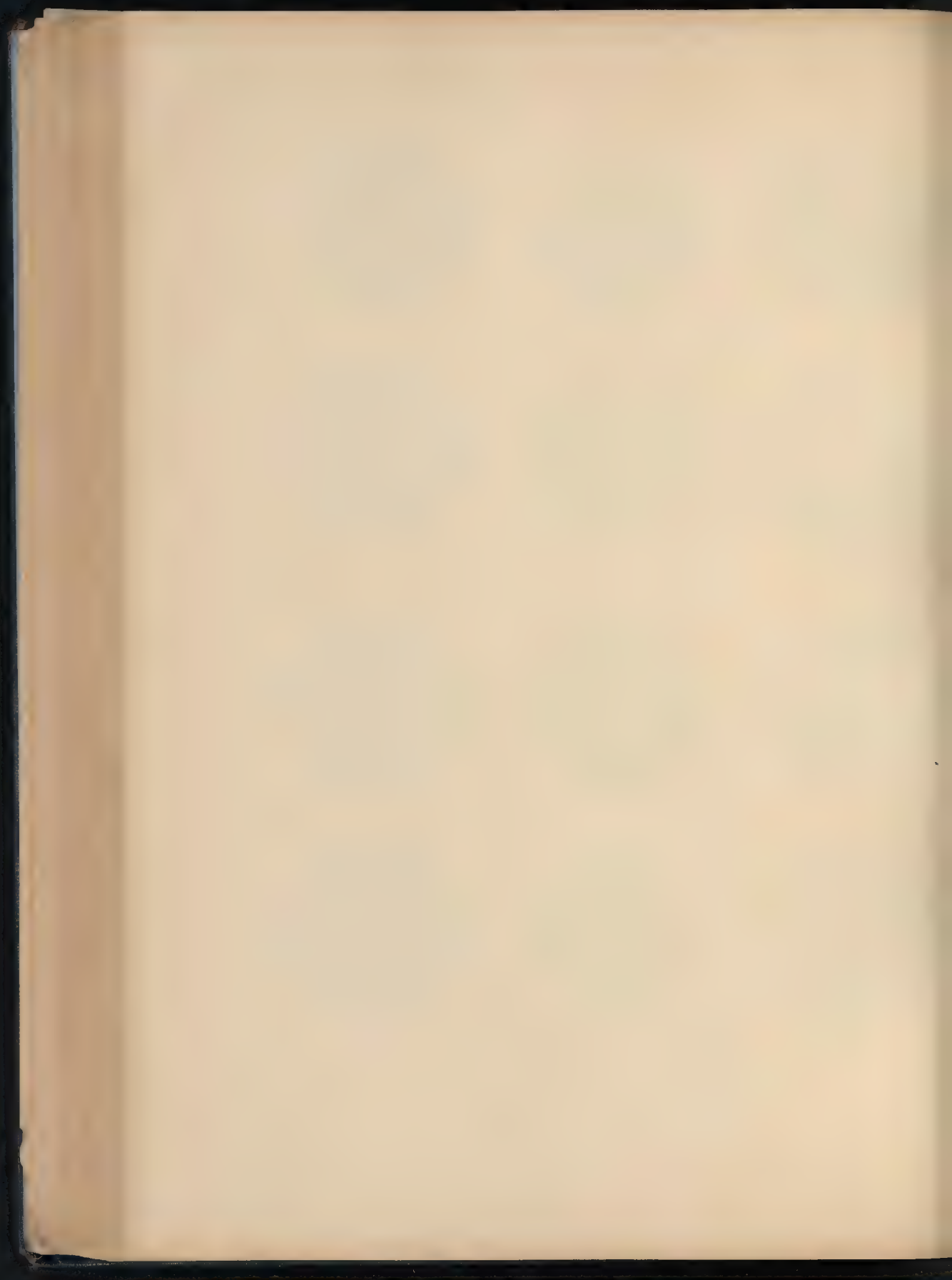
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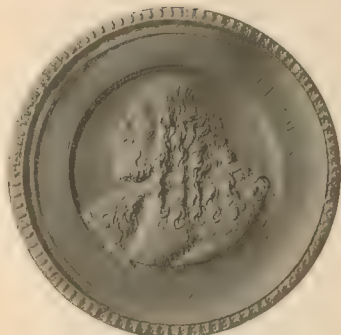
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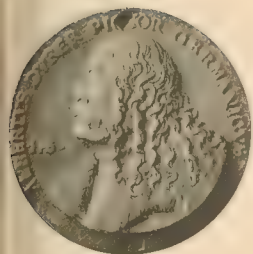
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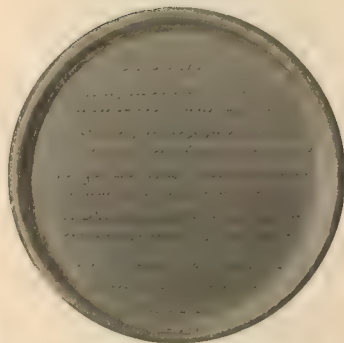
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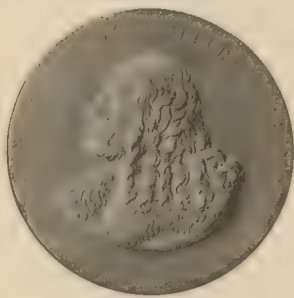
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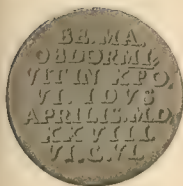
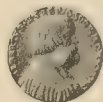
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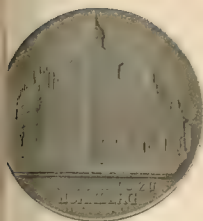
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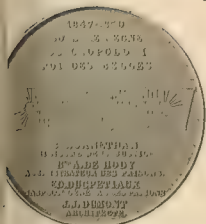
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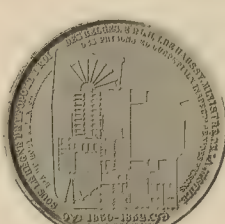
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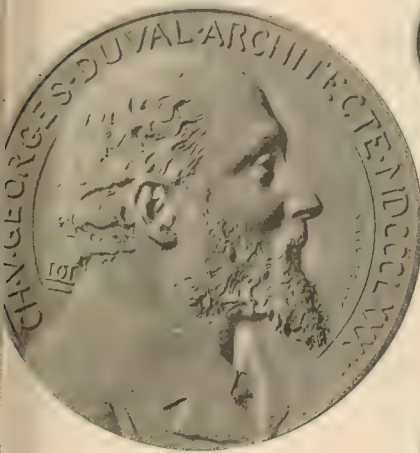
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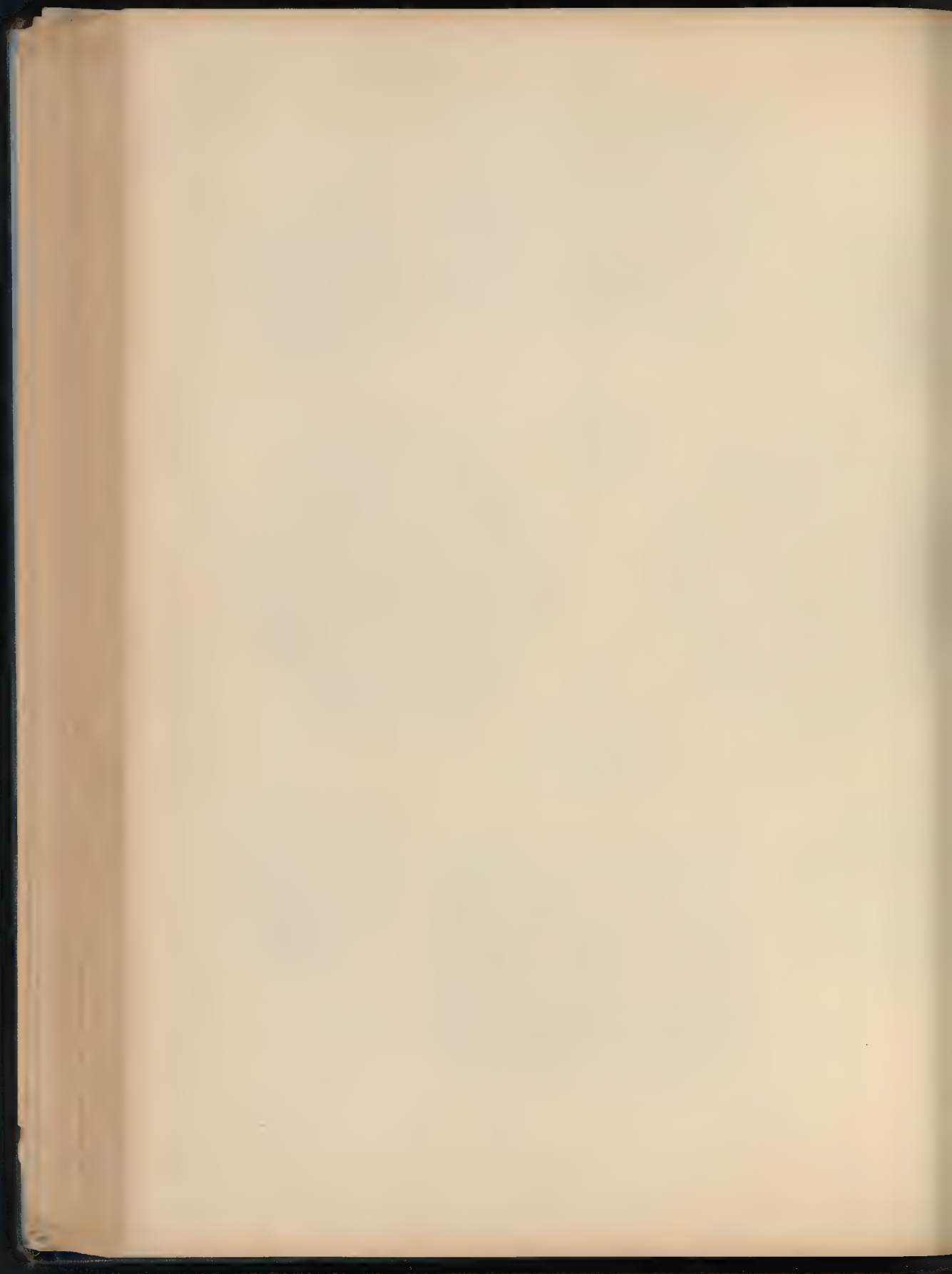
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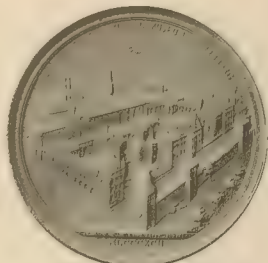
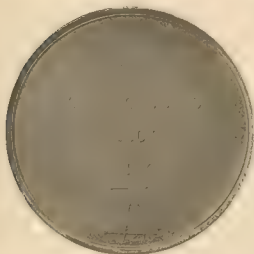
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368 a



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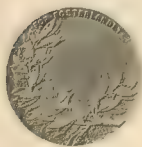
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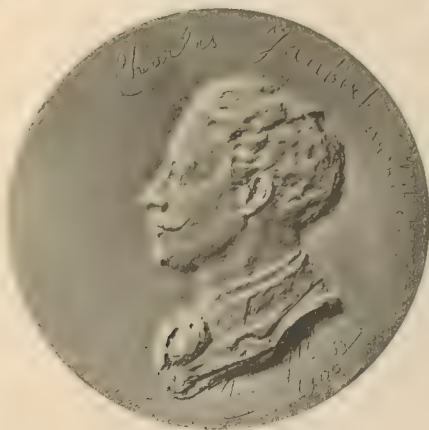
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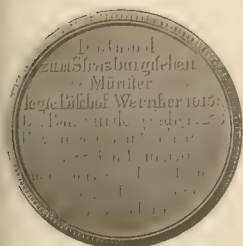
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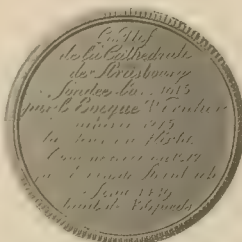
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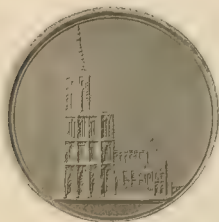
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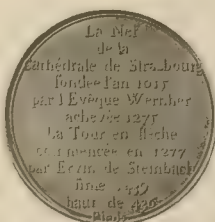
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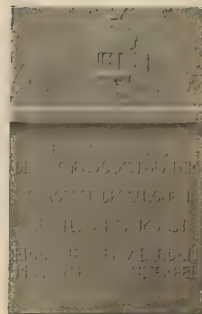




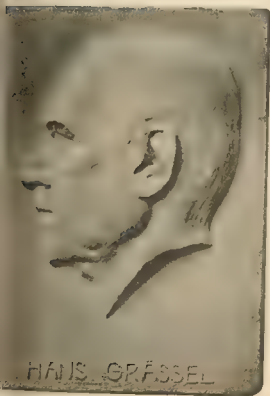
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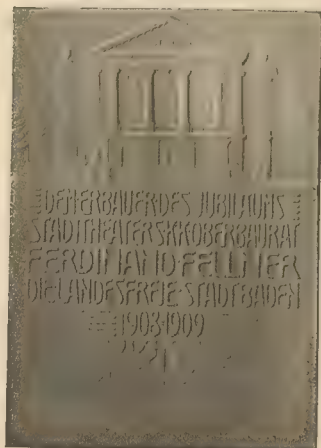
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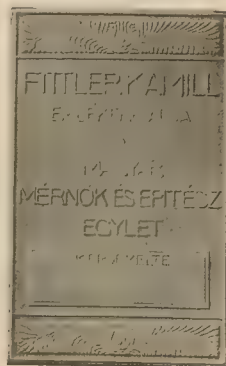
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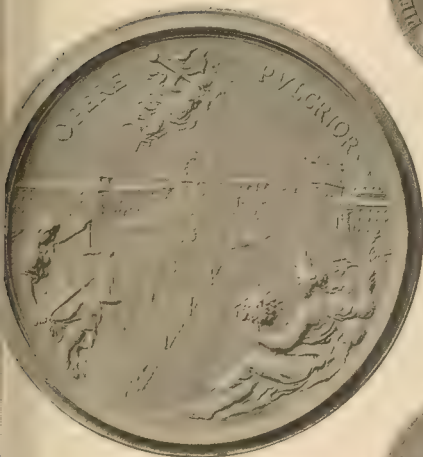




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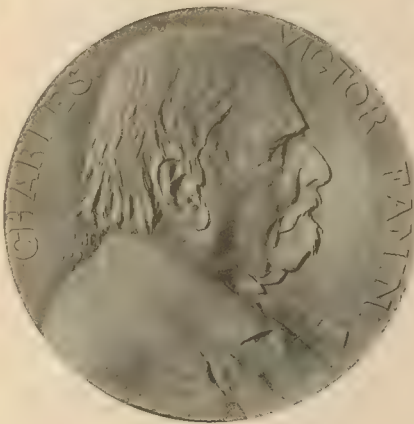
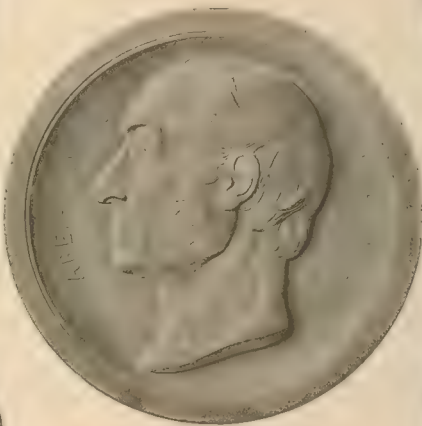


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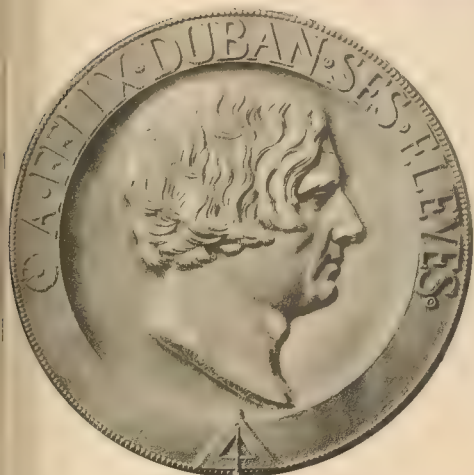
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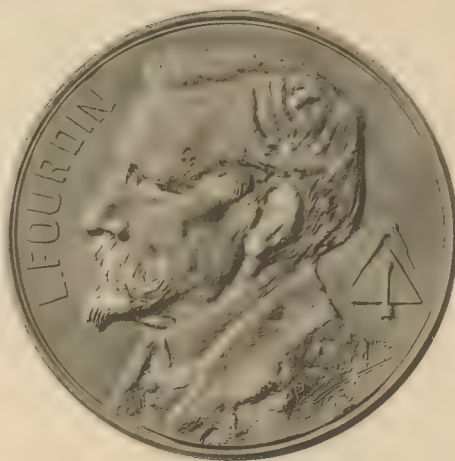
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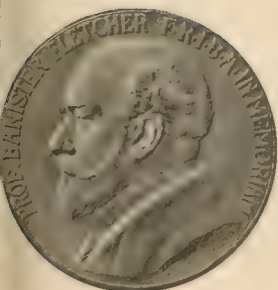
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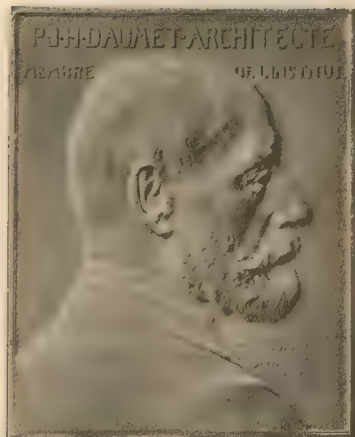
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421



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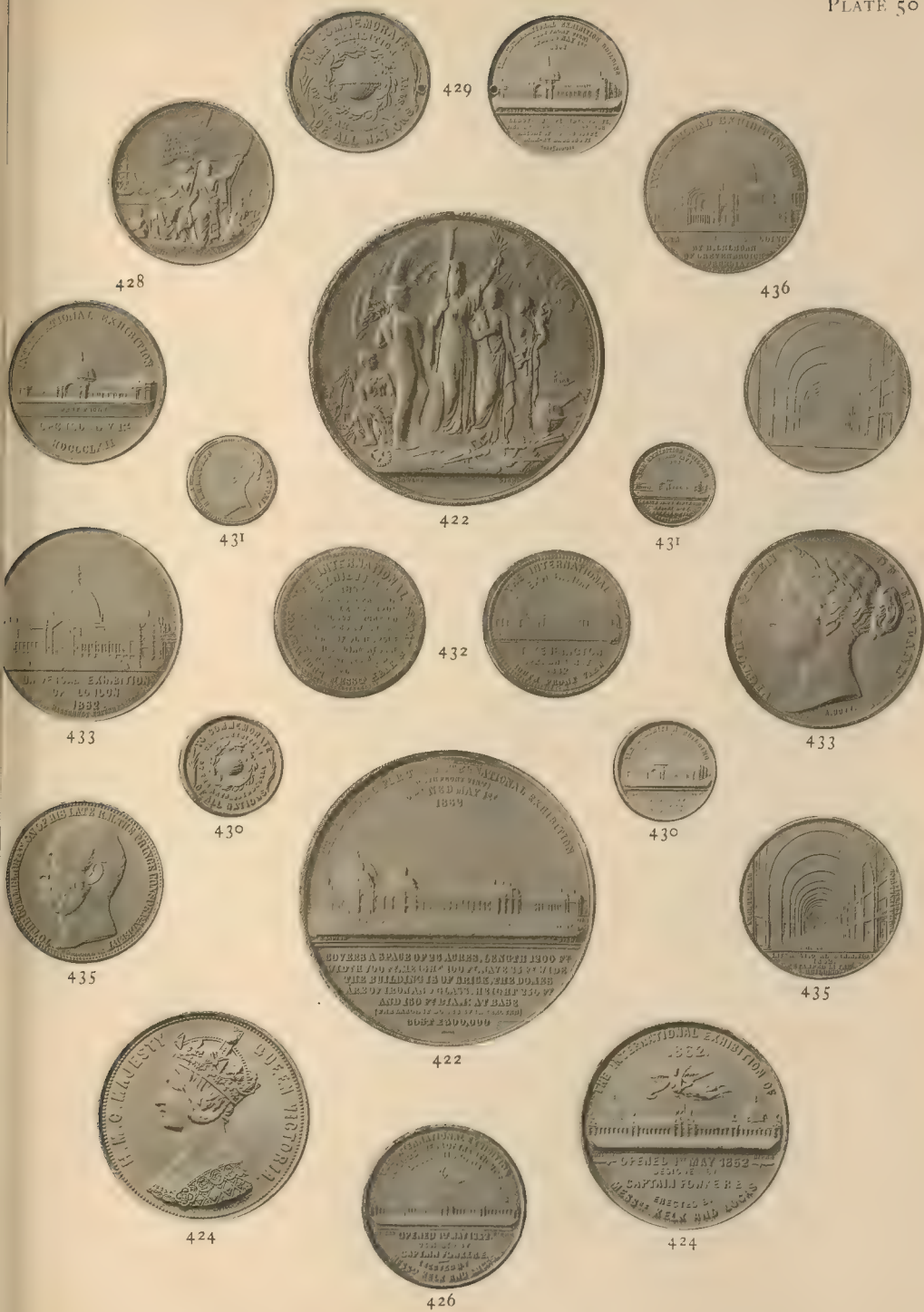








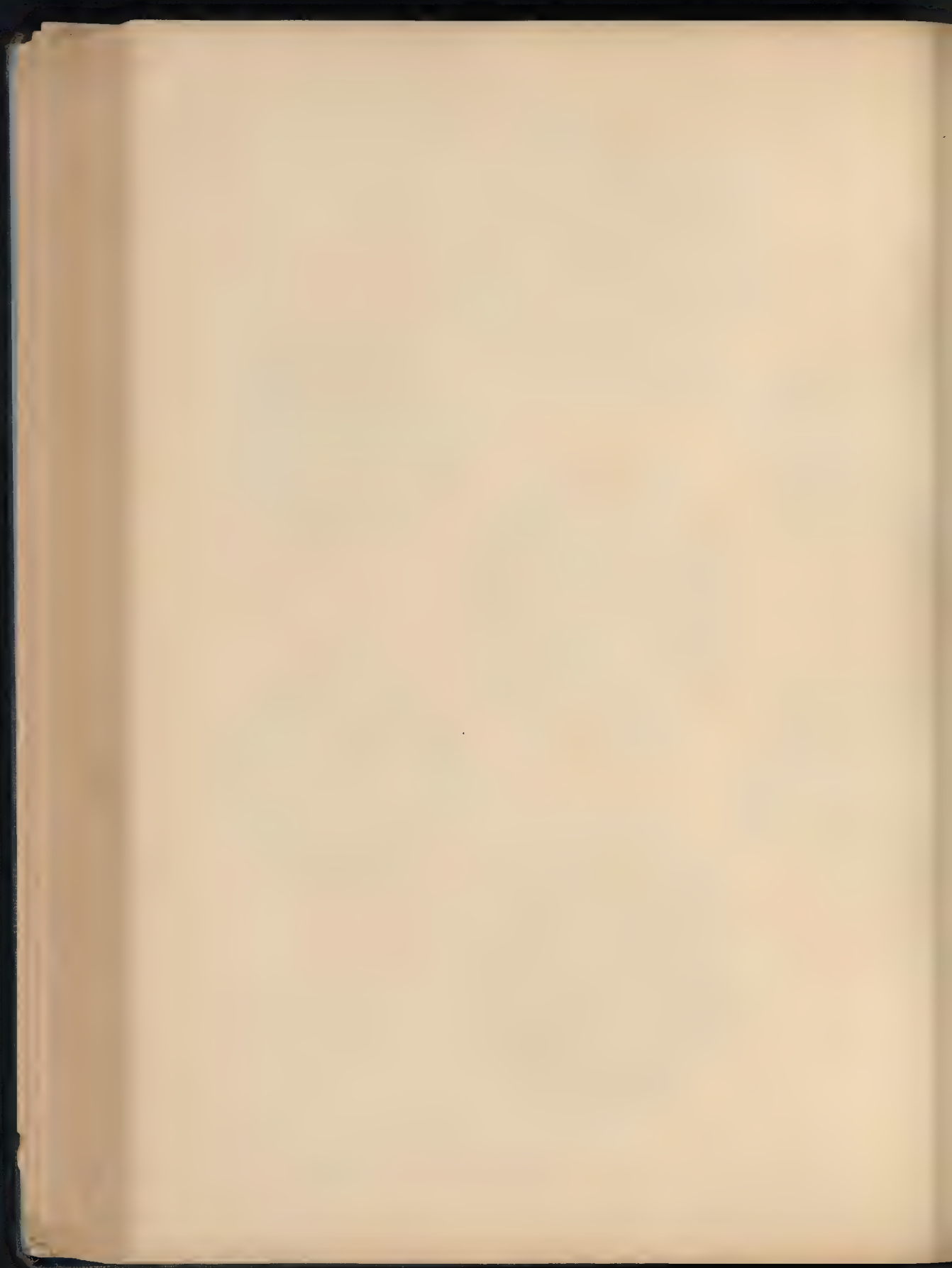














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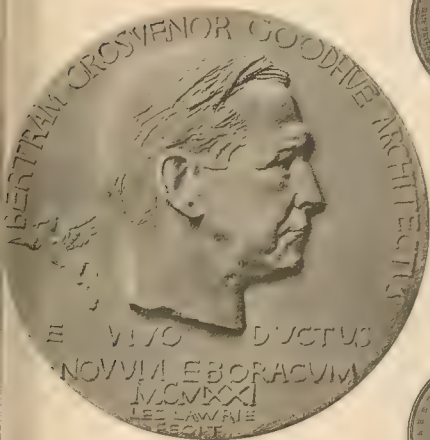
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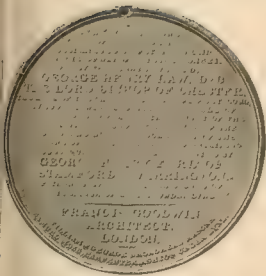
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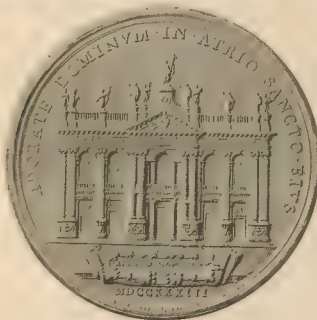
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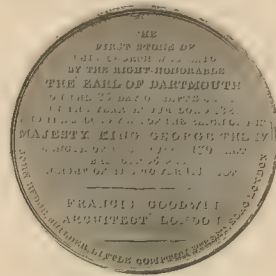
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438



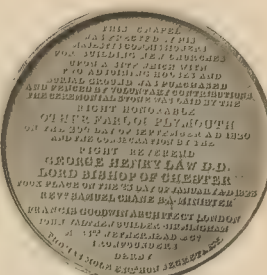
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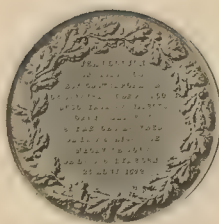




475



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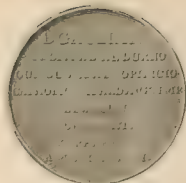
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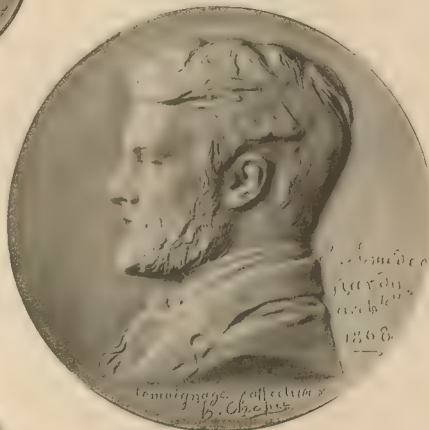
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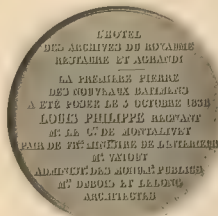
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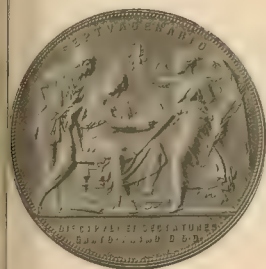
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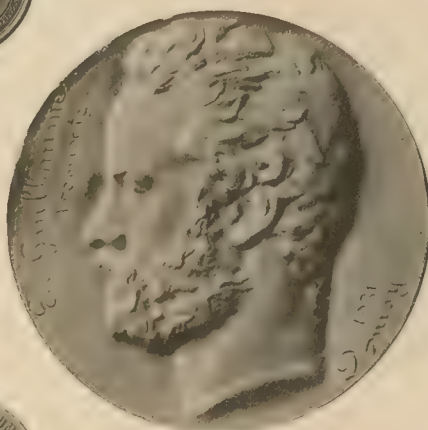
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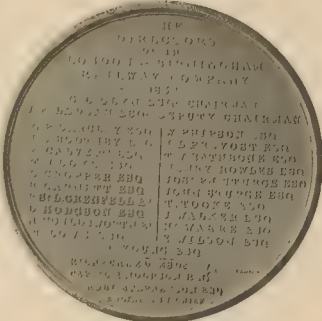


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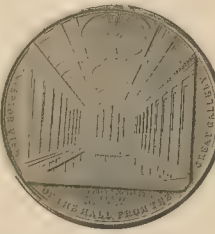
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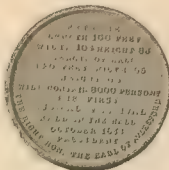
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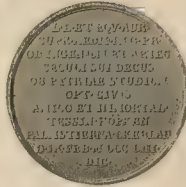
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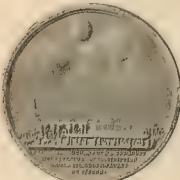
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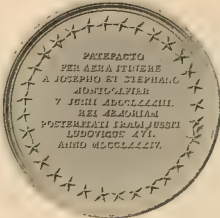
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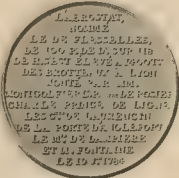
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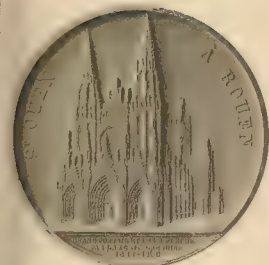
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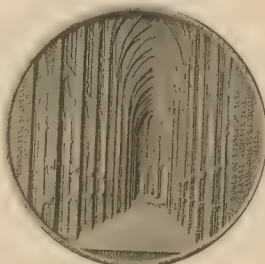
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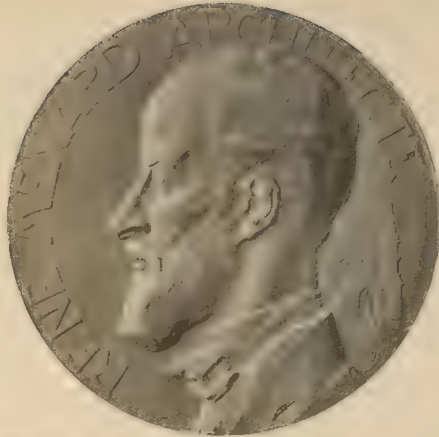
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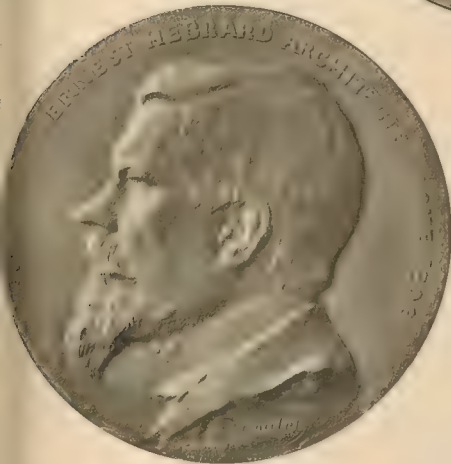
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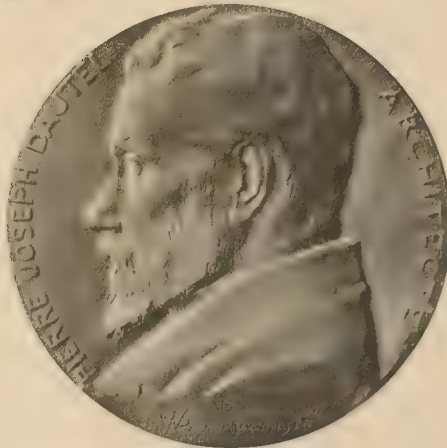
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419



525



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546



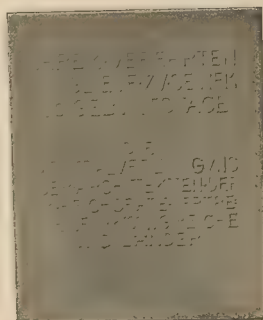
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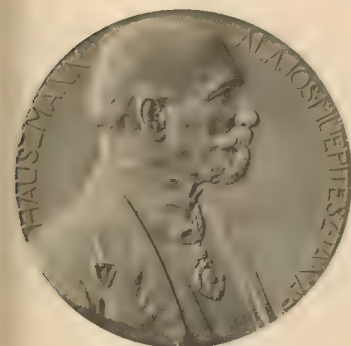
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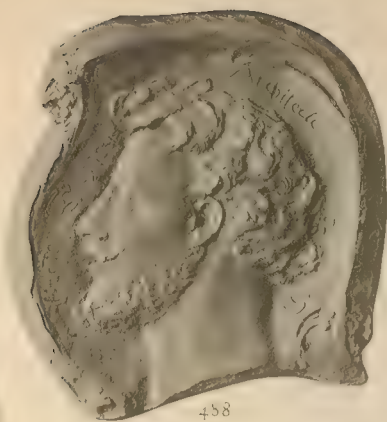
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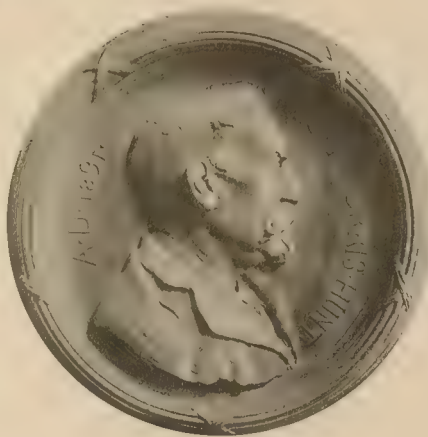
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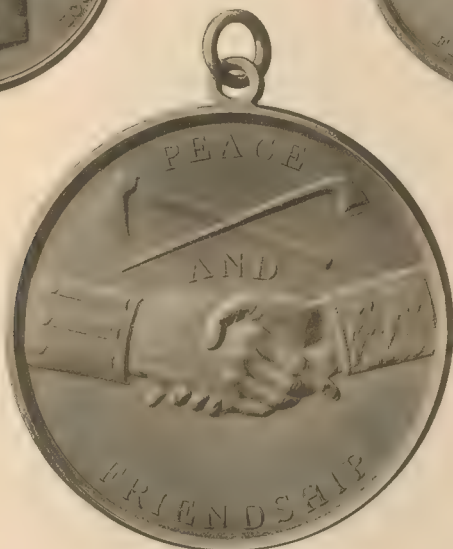
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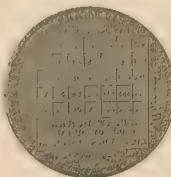
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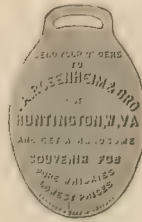
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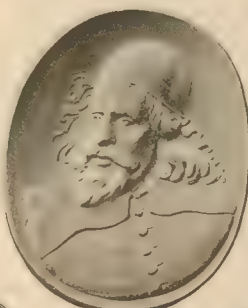
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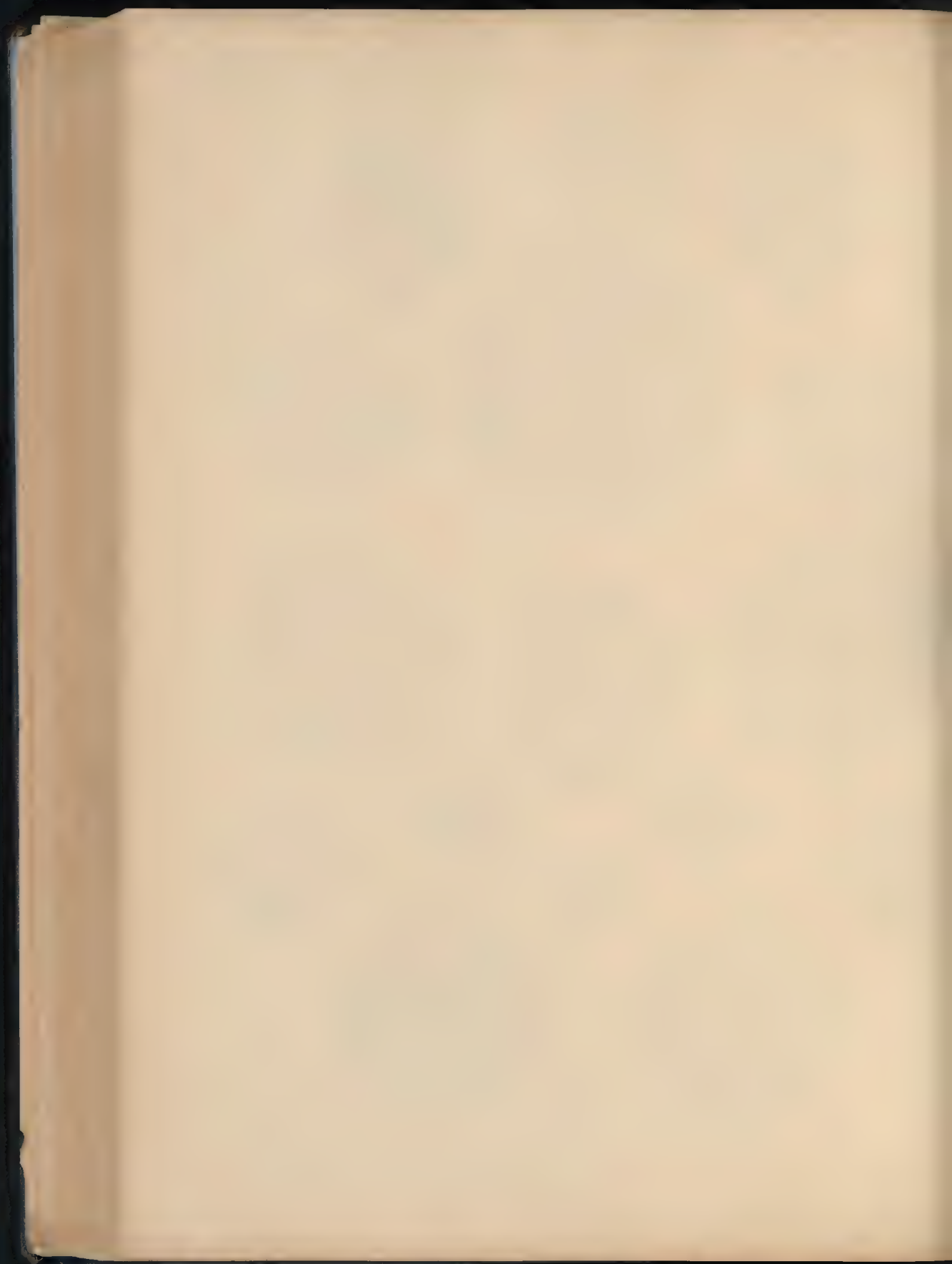


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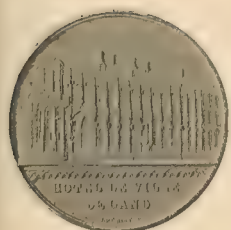
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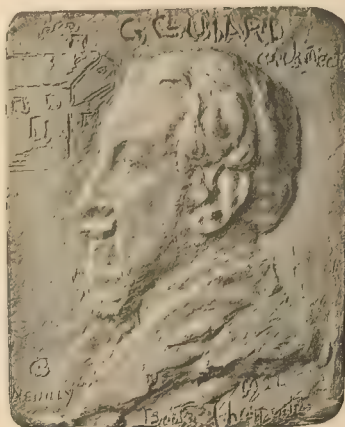
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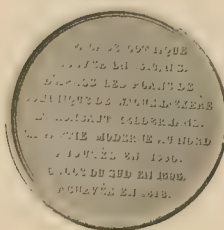
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484



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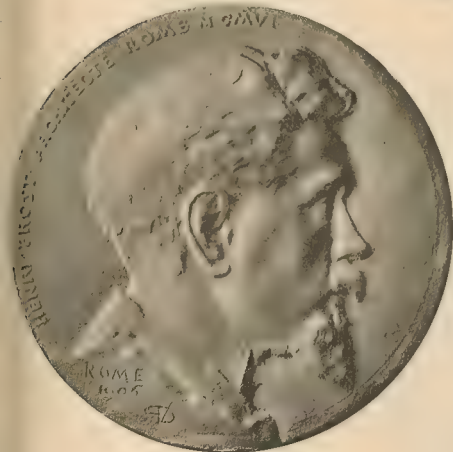
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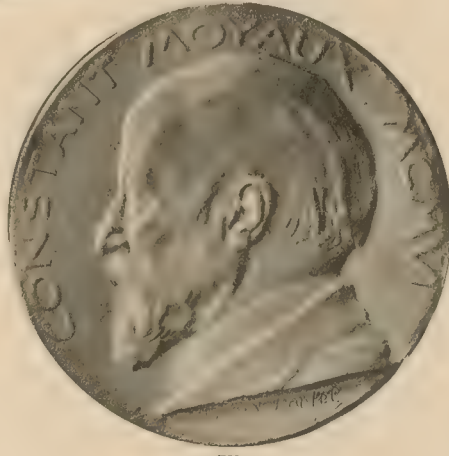
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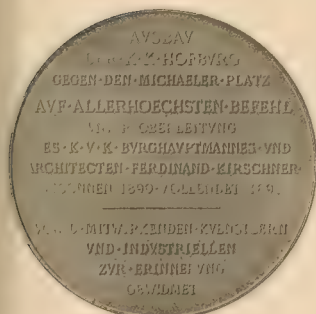
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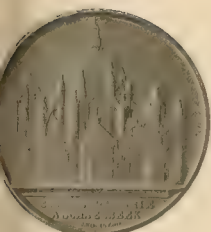
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730



620



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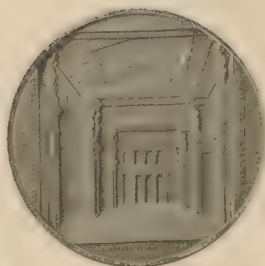




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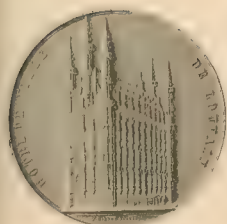
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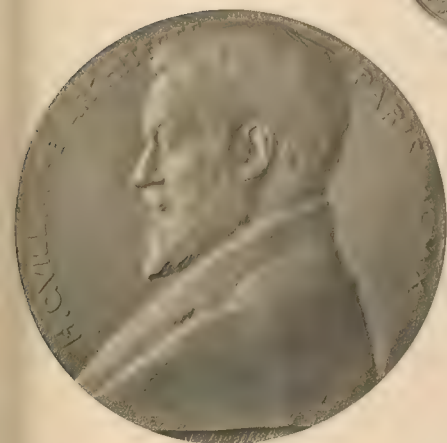
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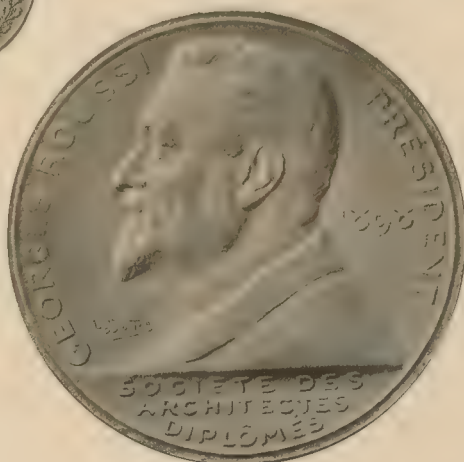
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487



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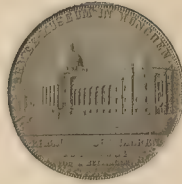
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716



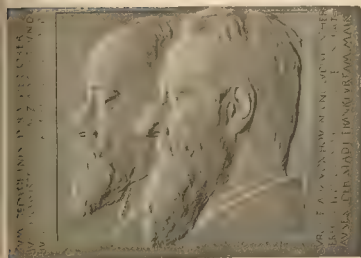
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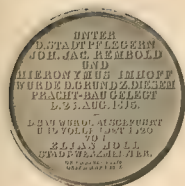
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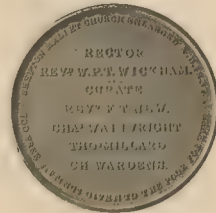
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459



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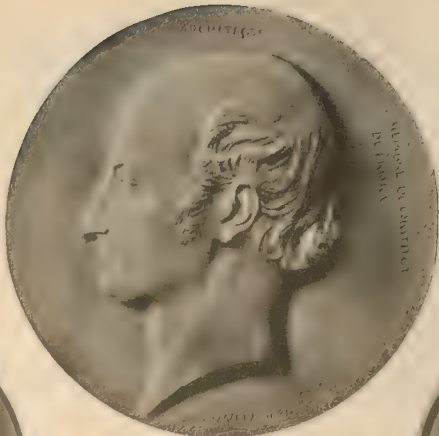
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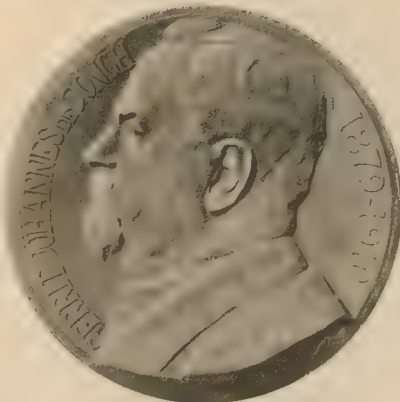
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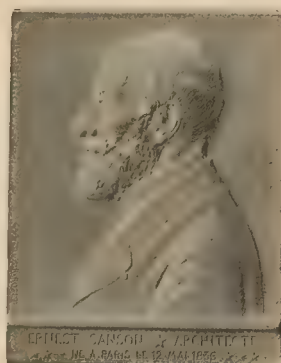
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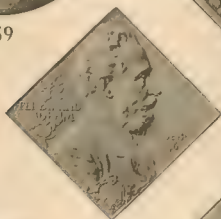
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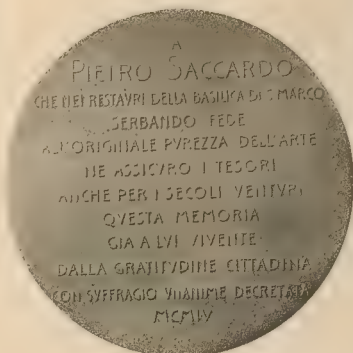
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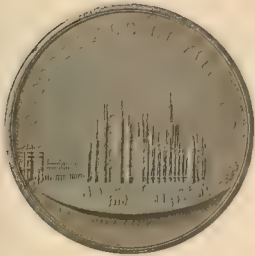
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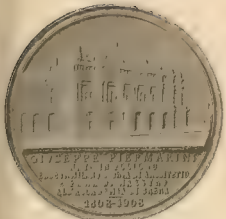
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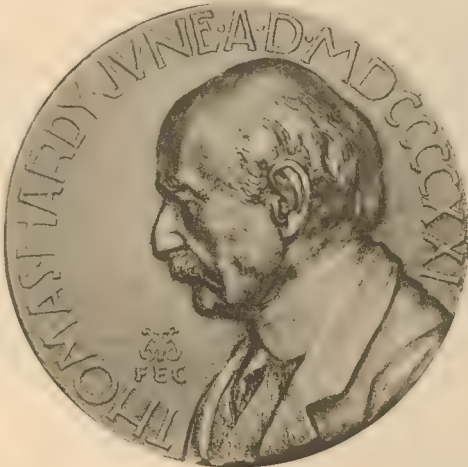
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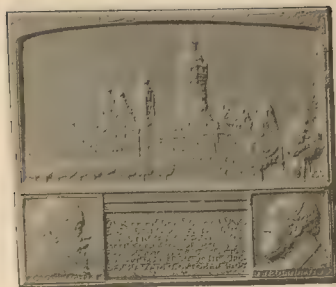
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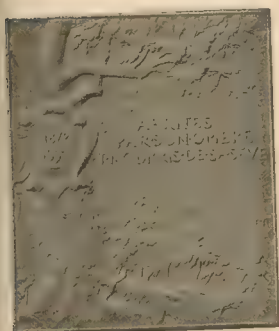
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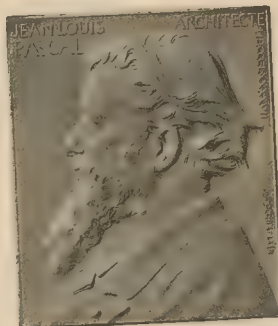
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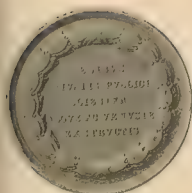
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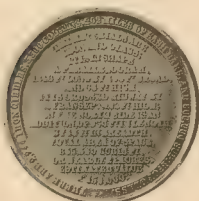
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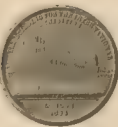
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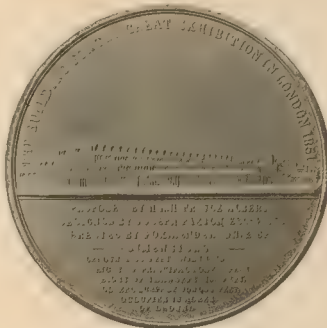
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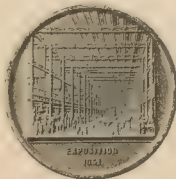
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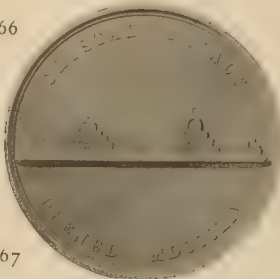
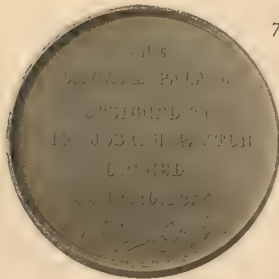
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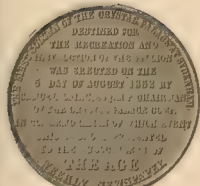
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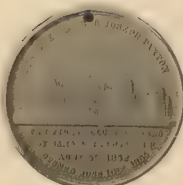
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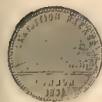
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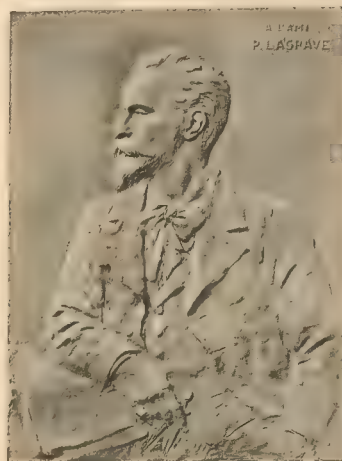
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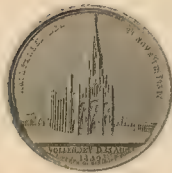
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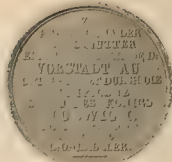
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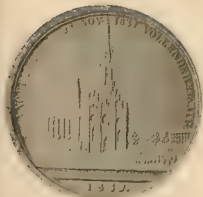
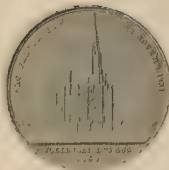




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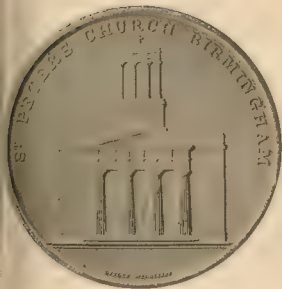
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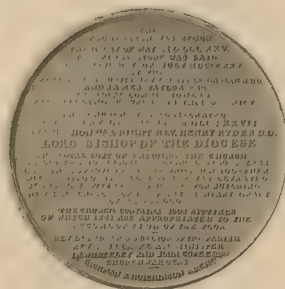
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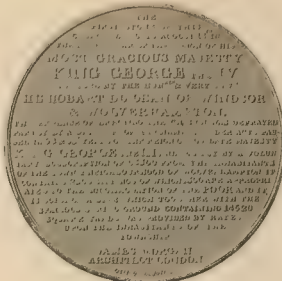
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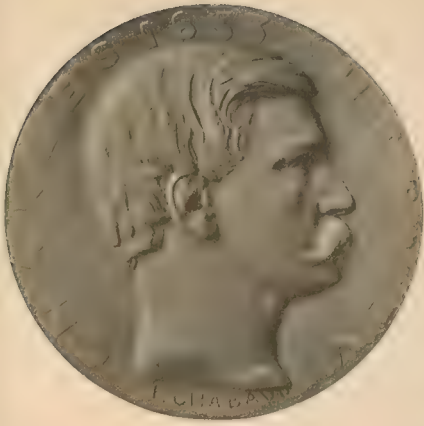


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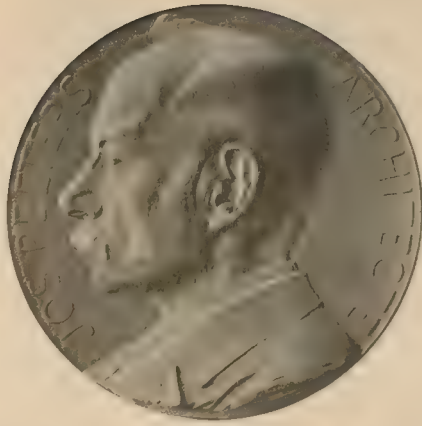


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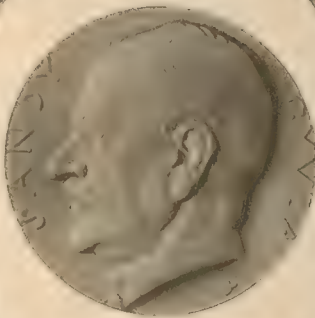
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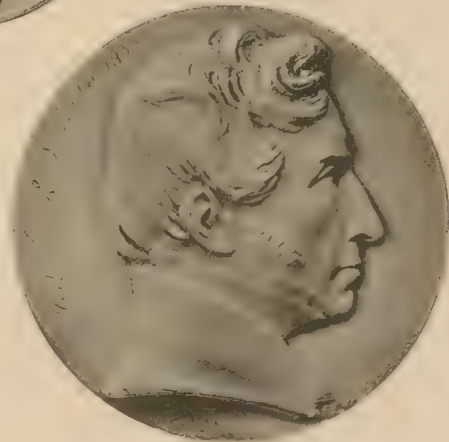
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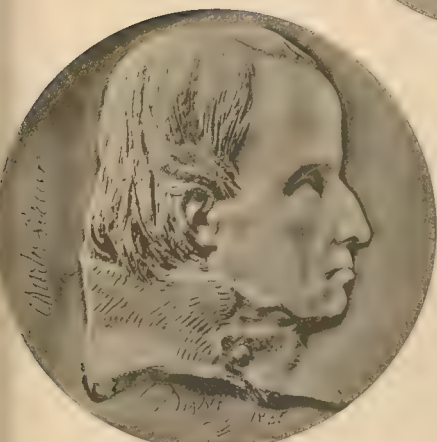
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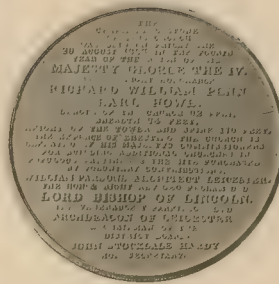




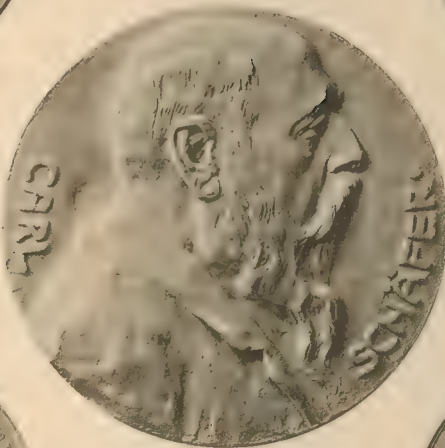
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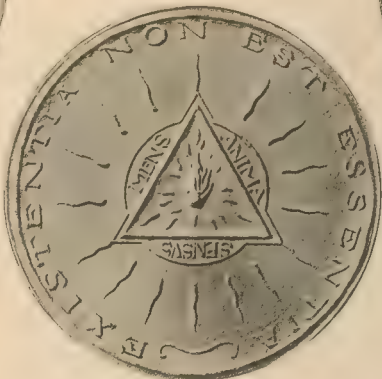
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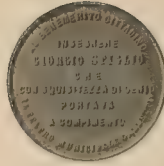




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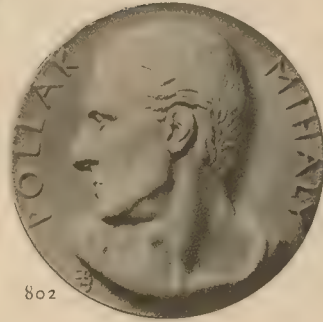
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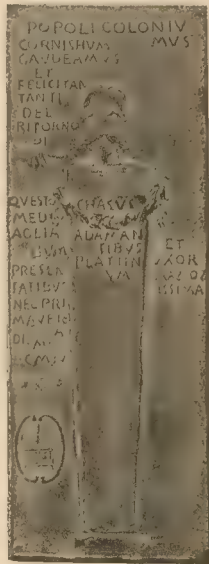
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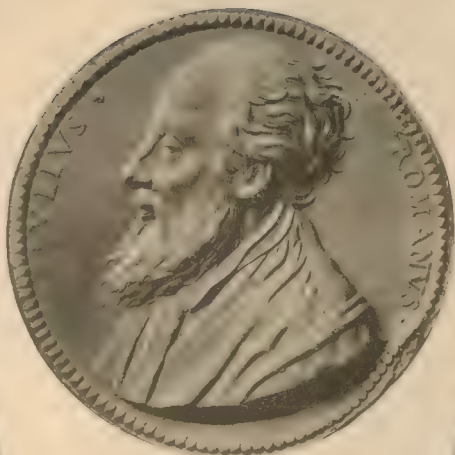
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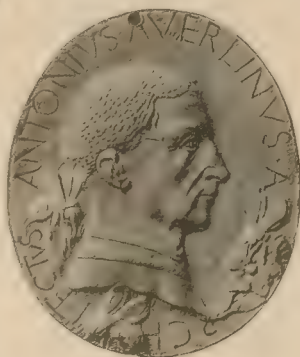
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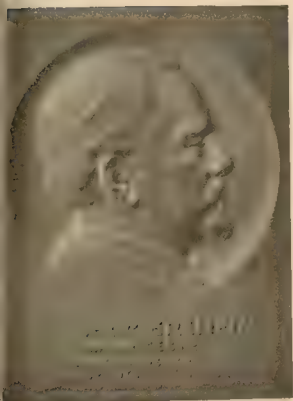
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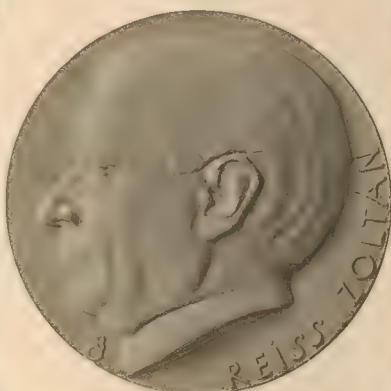
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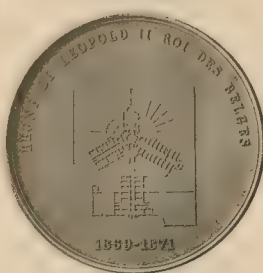
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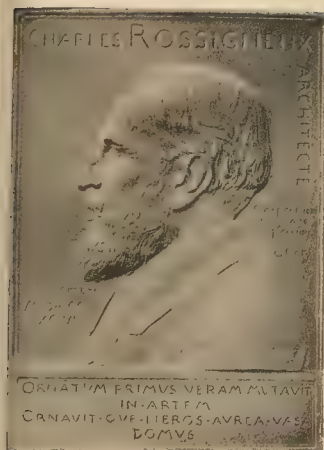
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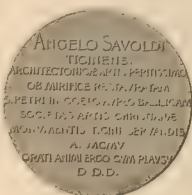




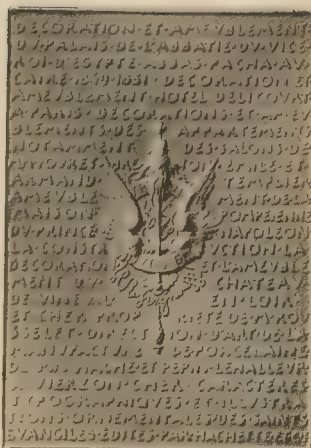
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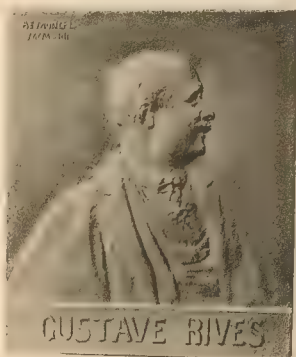
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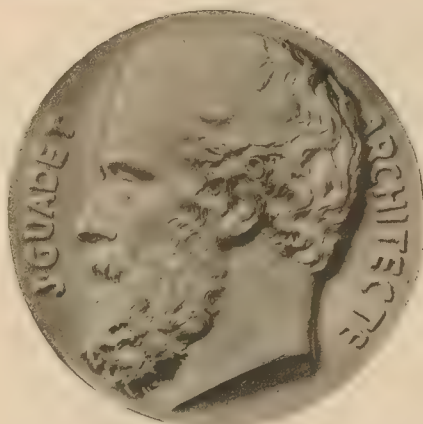
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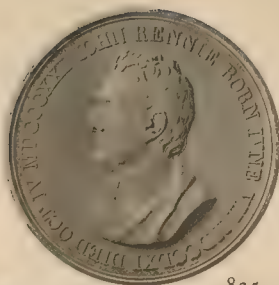


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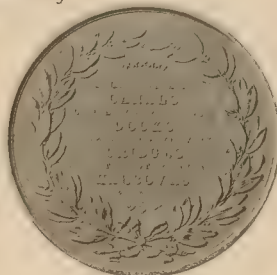
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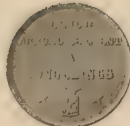




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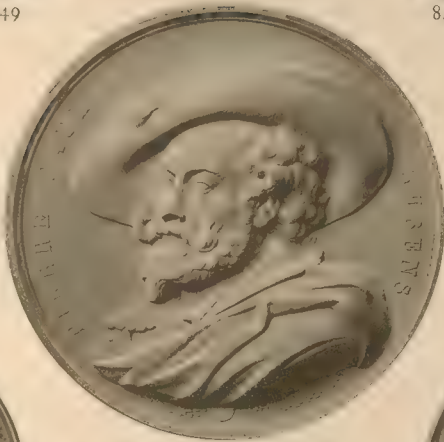
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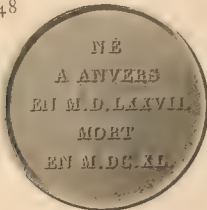
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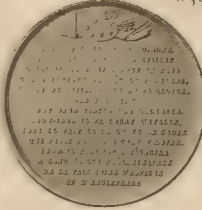
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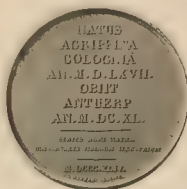
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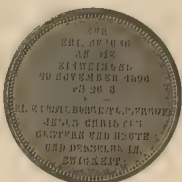
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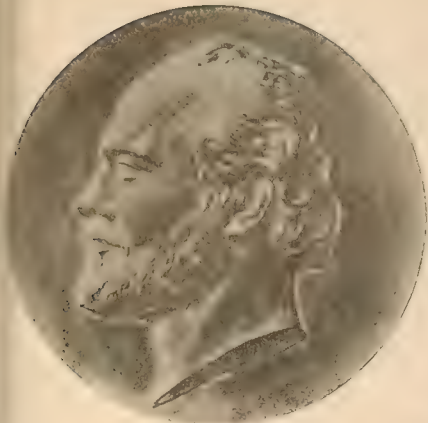


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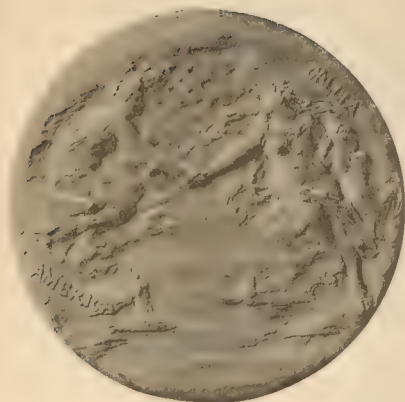


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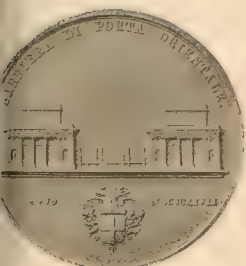




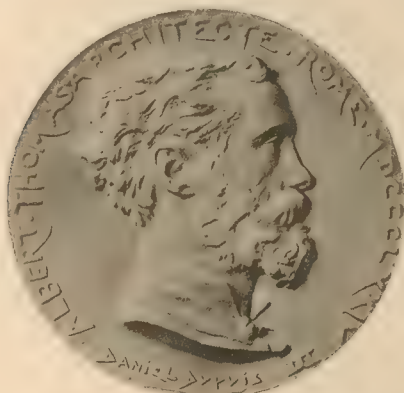




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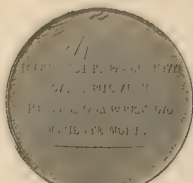
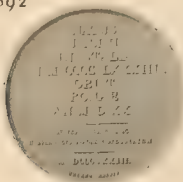
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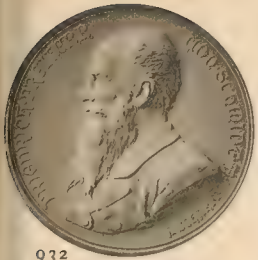


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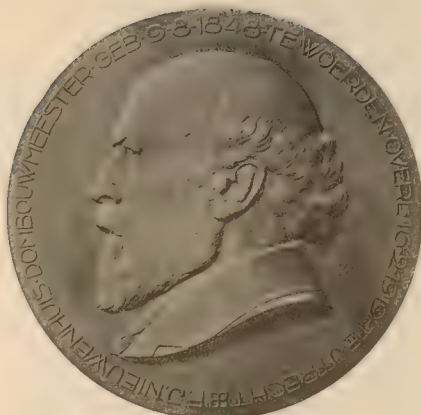


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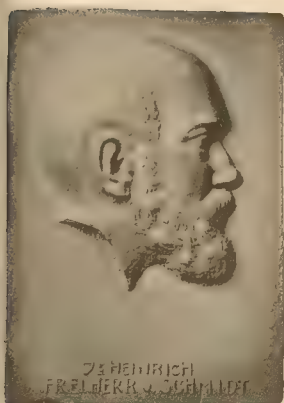
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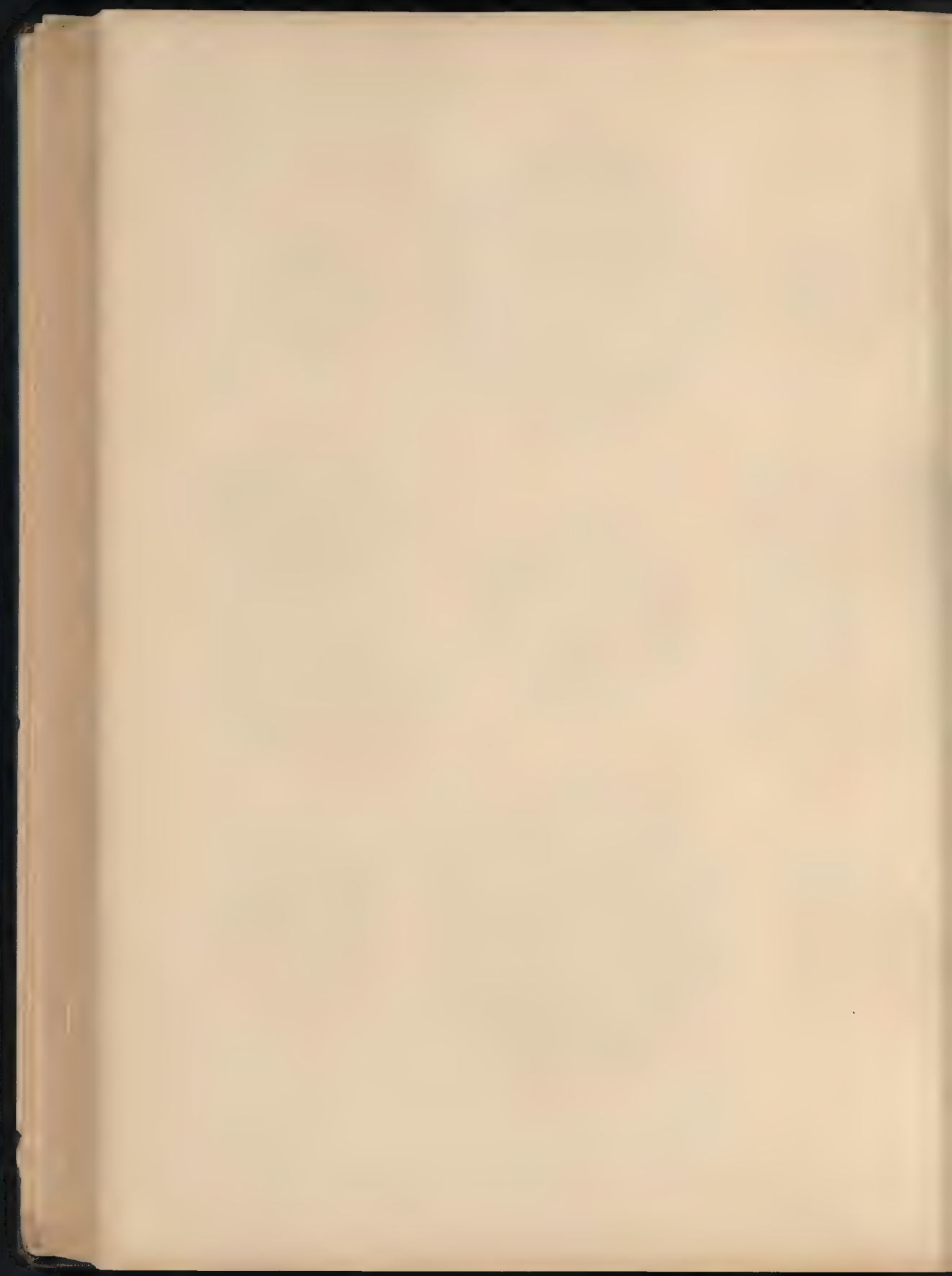


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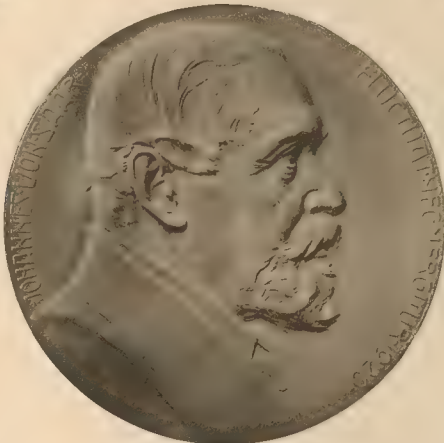
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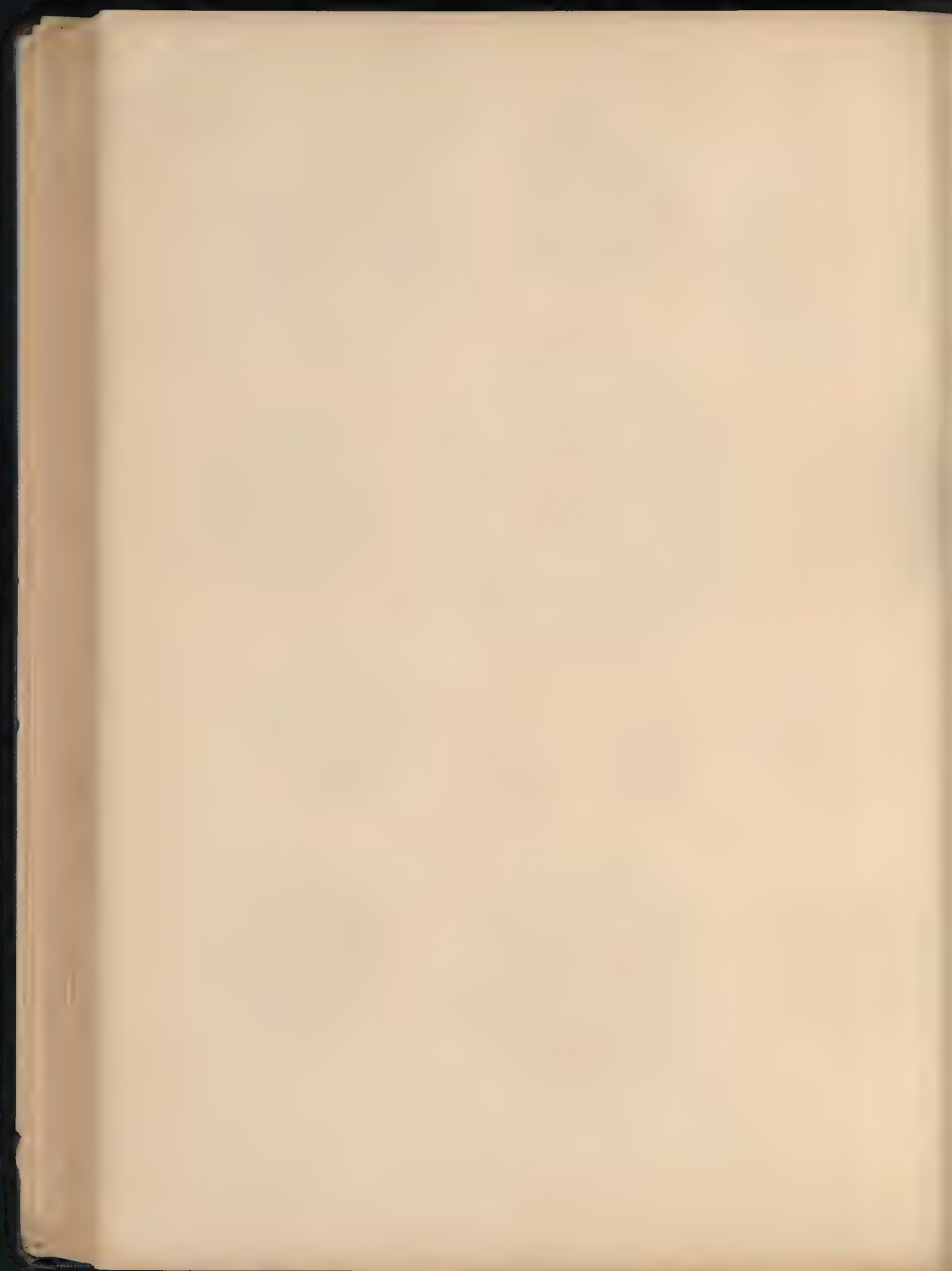
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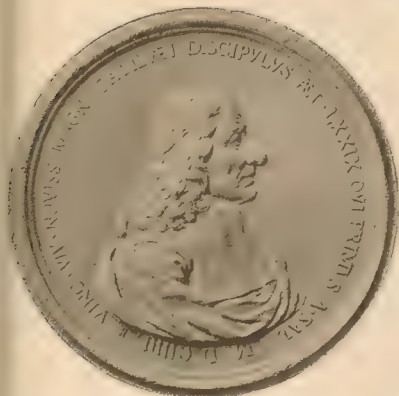
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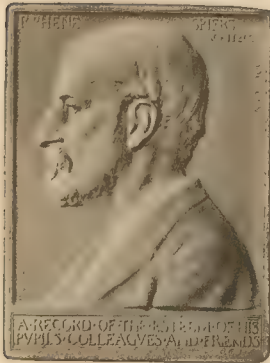
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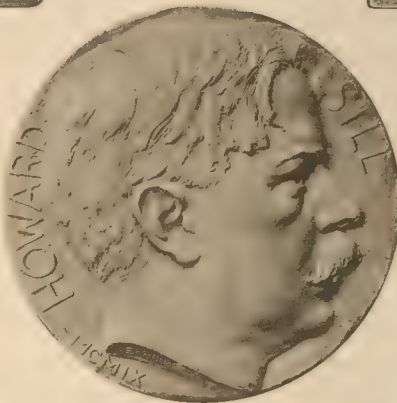
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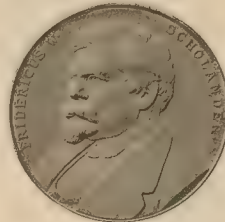
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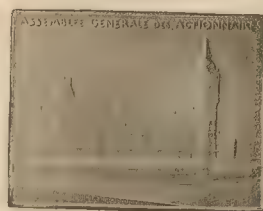
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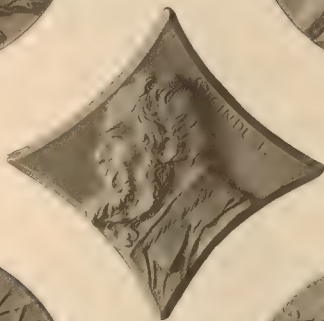
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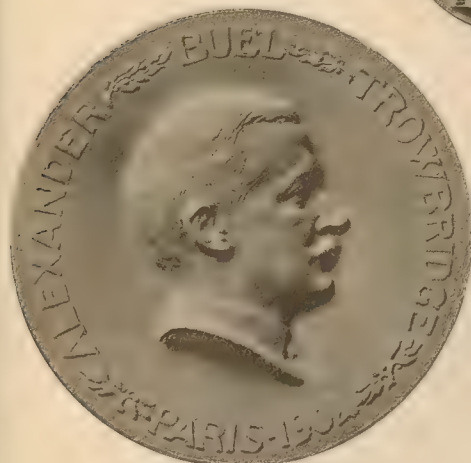
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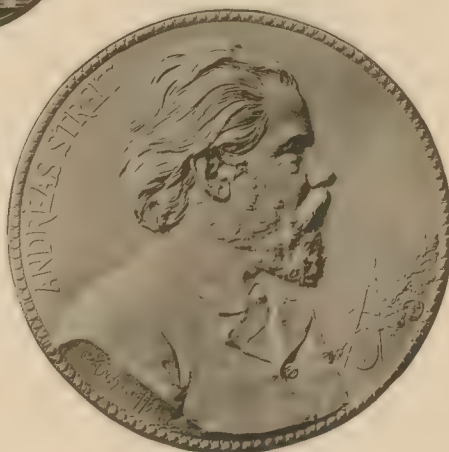
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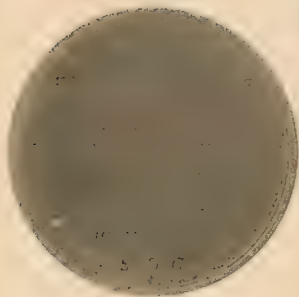
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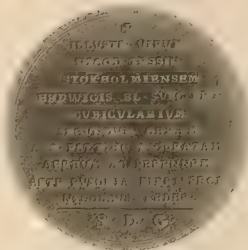
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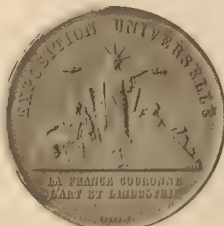
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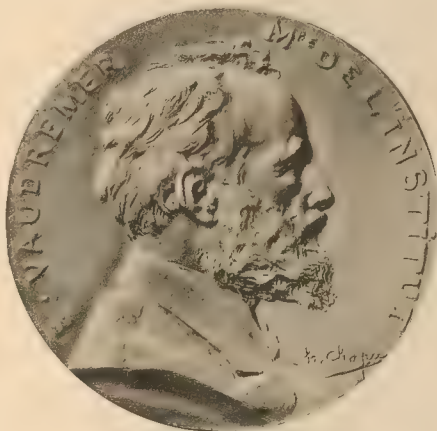
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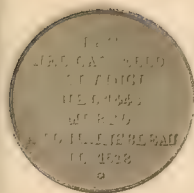
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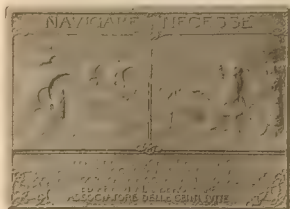
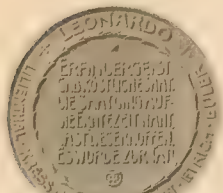
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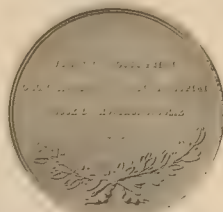
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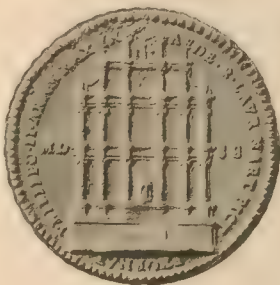
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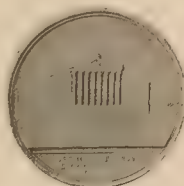
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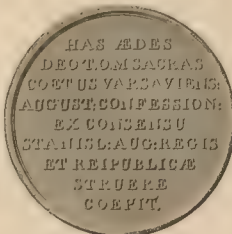
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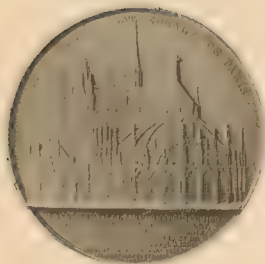
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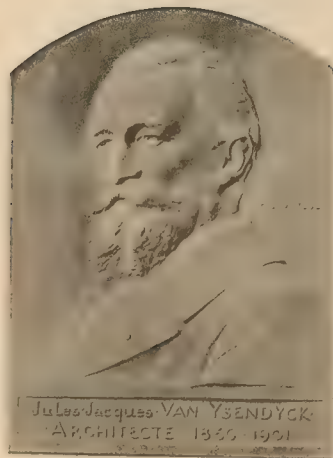
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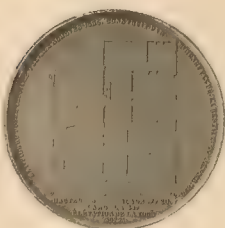
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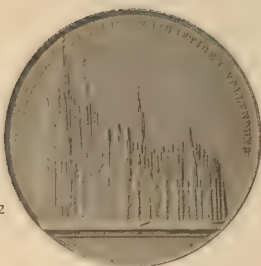


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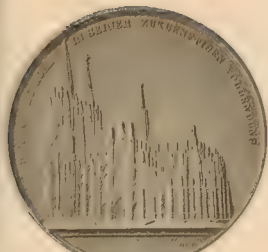




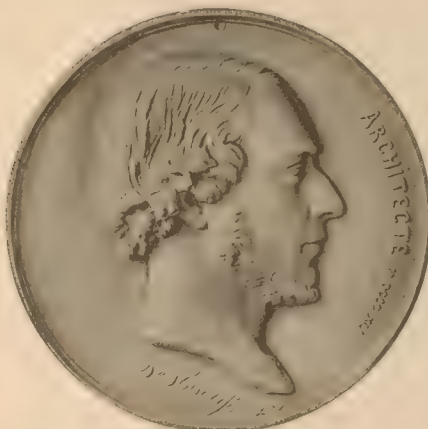
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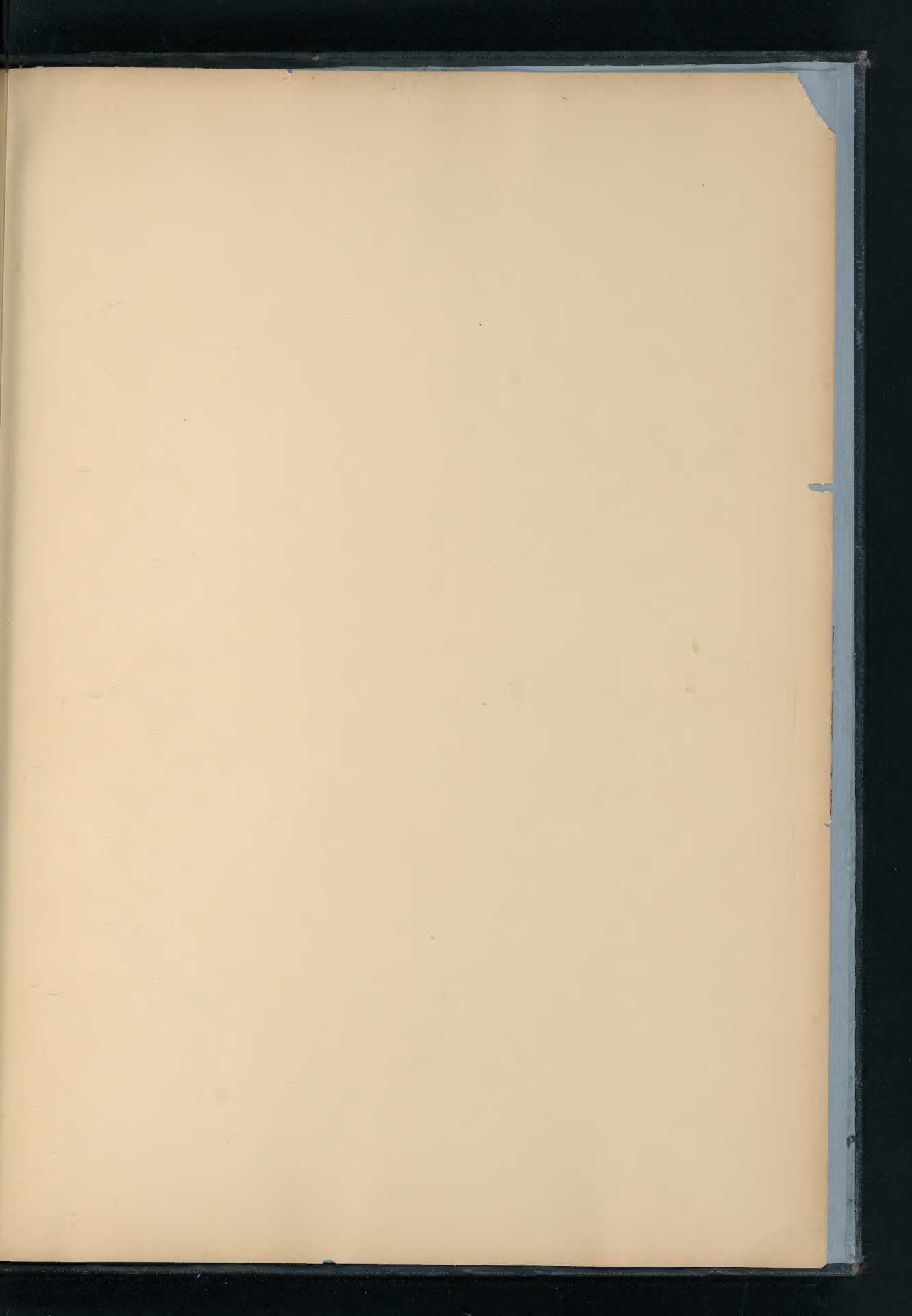




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